DOCUMENT RESUME

ED 182 225	SO 012 323

TITLE	A Guide to Multicultural Education: Kindergarten Through Grade Three. Publication No. EC-462.
INSTITUTION	California State Dept. of Education, Los Angeles.; Los Angeles Unified School District, Calif.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Ethnic Heritage Studies Branch.
PUB DATE	Feb 78
NOTE	606p.; Not available from EDRS in paper copy due to dark background throughout original
AVAILABLE FROM	Instructional Planning Division, Los Angeles Unified School District, District Publications Unit, 450 N. Grand Avenue, Room G-230, Los Angeles, CA 90012 ($2.78 plus 6% sales tax)
EDRS PRICE	MF03 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	American Indians: Art Activities; Asian Americans; Blacks; Clothing; *Cultural Awareness; Cultural Differences: Cultural Pluralism: Elementary Education; Eskimos; *Ethnic Groups; Family Life; Folk Culture; Food: Interdisciplinary Approach; Languages; *Learning Activities; *Multicultural Education; Spanish Americans; Teaching Guides; *Teaching Methods
IDENTIFIERS	Ethnic Heritage Studies Program Act; Euro Americans

ABSTRACT

This teaching guide presents learning activities for grades K-3 on multicultural education. The objective is to promote cultural awareness and understanding by developing acceptance of the students' own heritage and the heritage of others. Approaches include interdisciplinary, disciplinary, and cross-cultural. The cross-cultural approach emphasizes examining the differences and similarities in the heritage of various ethnic groups in the United States. Groups are divided into five heritage areas: Black American, including Africa, West Indian, and United States; European/Mediterranean American including Europe, the Near East, and Middle East; Hispanic American including Mexico, Central America, and South America; American Indian and Eskimo including North American Indian and Eskimo tribes; and Asian American and Pacific Islands including China, Japan, Korea, Philippines, India, and Southeast Asia. The document contains nine sections, each focusing on a topic. Topics are self-identity and awareness of others, family life, working and playing together, food, traditional folk arts and crafts, folk music, stories and storytelling, words and numbers, and celebrations and costumes. Each section presents background information; selected teacher references, some briefly annotated, including books and audiovisual materials; a goal and three sample objectives; suggested learning activities and teaching methods, including an identification of the disciplinary area and relevant materials; and a cross-cultural grid designed to provide quick comparisons of various categories among the cultures identified. A selective bibliography of multicultural literature published since 1970, noting grade level, concludes the document. (CK)

ED182225

BEST COPY AVAILABLE

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Joseph P. Linscomb

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A GUIDE TO
MULTICULTURAL EDUCATION
KINDERGARTEN THROUGH GRADE 3

Prepared by the
Los Angeles Unified School District
Instructional Planning Division
in Cooperation with
California State Department of Education
Office of Intergroup Relations
California Ethnic Heritage Program

SO 012 323

Copyright © 1977/1978, Los Angeles Unified School District
Instructional Planning Division • Publication No. EC-462
Second Printing
February, 1978

LOS ANGELES UNIFIED SCHOOL DISTRICT
BOARD OF EDUCATION
Howard Miller, President
Philip Bardos
Richard Ferraro
Bobbi Fiedler
Julian Nava
Kathleen B. Rice
Diane E. Watson
SUPERINTENDENT
William J. Johnston
DEPUTY SUPERINTENDENT, INSTRUCTION
Harry Handler
ASSOCIATE SUPERINTENDENT
Josie Bain
ASSISTANT SUPERINTENDENT, INSTRUCTIONAL PLANNING DIVISION
Norman H. Rossell

CALIFORNIA STATE DEPARTMENT OF EDUCATION
Wilson Riles, Superintendent of Public Instruction
Ples A. Griffin, Chief, Office of Intergroup Relations
Frederic R. Gunsky, Consultant, Office of Intergroup Relations

PROJECT STAFF
Eugene H. White, Project Director
Miyoko Nakagiri, Project Leader
Patricia Brown
Frederic R. Gunsky
Dan Basalone
Joan Midler

BACKGROUND OF THE PROJECT

The California Ethnic Heritage Program was launched in 1974-75 by the State Department of Education, utilizing a grant from the U. S. Office of Education under ESEA Title IX, the Ethnic Heritage Studies Act. Common goals of the state and federal programs are to:

1. Afford pupils opportunities to learn more about the nature of their own heritage and to study the contributions of the cultural heritage of the other ethnic groups of the nation.

2. Reduce the educational disadvantage and social divisiveness caused by personnel and curricula that do not recognize the importance of cultural influences in the lives of individuals and communities.

3 Emphasize the educational gains that can result from cultural pluralism in a multi-ethnic nation.

4. Engender in citizens of our pluralistic society greater intercultural competence relating to self-acceptance, acceptance of one's culture, and acceptance of persons of other cultures.

Activities conducted during the first year of the project in California were largely focused on development of a Guide to Ethnic Heritage Curriculum Analysis, with criteria and questions to be used by teachers and others in screening and analyzing materials with reference to their value in teaching children to understand and appreciate their varied ethnic heritage and to respect cultural pluralism in the United States.

An experimental draft of this document, A Guide to Multicultural Education, Kindergarten through Grade 3, was originally distributed to select schools and offices in January, 1976, for field testing and analysis. Over one hundred schools were involved in the experimental phase of the document. The guide has been revised, incorporating suggestions, corrections, and deletions recommended by field personnel. A team of volunteers from the Los Angeles Unified School District, the Los Angeles County Schools, the California State Department of Education, and the community assumed responsibility for synthesizing and editing this revised version. Reactions were solicited from the District's American Indian, Asian, Black, and Mexican American Commissions, and the Educators' Advisory Committee of the Los Angeles Jewish Federation Council.

This guide should be considered as a constantly evolving resource document. It is hoped that later editions, as they are published, will include further suggestions, references, and activities which teachers find useful in classroom situations. Additional comments and content should be submitted to the project director.

EUGENE H. WHITE, Project Director
Director of Audio-Visual Services
Los Angeles Unified School District

APPROVED:

NORMAN H. ROSSELL
Assistant Superintendent
Instructional Planning Division

SPECIAL APPRECIATION

Many people and groups have contributed to the realization of this resource guide. Their generous cooperation and assistance have made it possible to develop this material. Special appreciation is extended to:

- The California State Department of Education, Office of Intergroup Relations, which initiated the project and provided continual guidance
- The Textbook Services Section, Los Angeles Unified School District, which provided reference assistance and support services
- The Audio-Visual Services Section, Los Angeles Unified School District, for assistance with content, format, and graphic support
- The Library Services Section and the Professional Library, Los Angeles Unified School District, for reference assistance
- The secretarial support staff of the Office of Intergroup Relations, California State Department of Education, for manuscript preparation.

In addition to the project staff list on page ii, these individuals are recognized for their creative contributions:

> Dr. Eleanor Blumenberg, Western Director of Education, Anti-Defamation League of B'nai B'rith; Jo Bonita Perez, Multicultural Education Consultant, Division of Curriculum and Instructional Services, Los Angeles County Schools; Harold Sunderland, Curriculum Consultant, Sonoma County Office of Education; Bette Cox, Teacher Adviser, Music, Instructional Planning Division, Los Angeles Unified School District

CONTENTS

Page

BACKGROUND OF THE PROJECT iii
SPECIAL APPRECIATION iv
MULTICULTURAL EDUCATION: A PROCESS AND AN ADVENTURE 1

SELF-IDENTITY AND AWARENESS OF OTHERS 7
  Background and References 7
  Goal and Sample Objectives 8
  Suggested Activities 9

FAMILY LIFE IN MANY CULTURES 21
  Background and References 21
  Goal and Sample Objectives 24
  Grid: Family Structure; Language; Greetings; Pets; Children's Chores 26
  Suggested Activities 32
  Resource Information 35

WORKING AND PLAYING TOGETHER 39
  Background and References 39
  Goal and Sample Objectives 40
  Suggested Activities 41
  Materials and Resources 41

THE UNIVERSALITY AND DIFFERENCES OF FOODS 43
  Background and References 43
  Goal and Sample Objectives 44
  Grid: Grains and Bread; Fruits and Vegetables; Meat and Fish 46
  Suggested Activities 76

TRADITIONAL FOLK ARTS AND CRAFTS 85
  Background and References 85
  Goal and Sample Objectives 87

9

Page

Grid: Pottery; Textiles; Toys; Macrame; Painting; Masks; Basketry; Sculpture and Carving; Paper; Special Arts 88
Grid References 98
Suggested Activities 108

VARIETY OF FOLK MUSIC 119
Background and References 119
Goal and Sample Objectives 121
Grid: Vocal Music; Instrumental Music 122
Suggested Activities 142
Grid References 147

STORIES AND STORYTELLING IN MANY CULTURES 153
Background and References 153
Goal and Sample Objectives 158
Grid: Sky Myths; Fables; Giants; Witches, Ghosts, and Spirits; Fairy Tails; Riddles 160
Suggested Activities 166

WORDS AND NUMBERS FROM MANY CULTURES 169
Background and References 169
Goal and Sample Objectives 173
Suggested Activities 174
Grid: Vocabulary 178

TRADITIONAL CELEBRATIONS AND COSTUMES 217
Background and References 217
Goal and Sample Objectives 219
Grid: Celebrations and Holidays 222
Grid References: Traditional Celebrations 251
Traditional Costumes 283

A SELECTIVE BIBLIOGRAPHY RELATING TO MULTICULTURAL EDUCATION 301

MULTICULTURAL EDUCATION: A PROCESS AND AN ADVENTURE

Each of us is unique; in many ways each of us also is similar to others. This guide focuses on the educational aspect of our similarities and differences--our cultural heritage. The purpose is to develop acceptance of our own heritage and of the heritage of others, awareness that we can and do borrow from many cultures, and understanding that our cultural heritage and adaptation do not make us "better" or "worse" but are only another expression of the infinite variety of the ways in which human beings function. The hoped-for results are to educate people to be able to live comfortably in a pluralistic society, using the richness afforded by that pluralism to enhance their own lives.

A whole body of myths related to identifiable cultural groups has been allowed to evolve and flourish throughout the history of the human race. Too often these myths have gained strength through so-called ethnic humor, biased literature, the innuendo of rumor, inaccurate or incomplete research, avoidance of objective reporting, insensitivity to the feelings of others, and failure to employ reasonable intelligence. The result is that teenagers, according to recent research, indulge in stereotyped thinking and prejudiced behavior to a disturbingly high degree.*

Too often we accept unthinkingly the feelings, attitudes, and biases infused by parents, peers, and associates without making a conscious effort to test validity and reality. We accept the idea that there are those who "live on the *wrong* side of the tracks" or "in *that* part of town." We think it is important to "keep up with the Joneses." We assume that someone who doesn't speak our language is inferior. We assign people of specific cultures vocational roles of gardener, chef, bootblack, cop, laundry operator, money lender. We think we know which culture group is most likely to be aggressive, thrifty, quiet, immoral, devious, studious, law-abiding, law-defying, musical, rhythmic, artistic, or awkward. We have learned slangy, derogatory terms for Blacks, Whites, Asians, Mexicans, Italians, Poles, Irish, and Jews. We grow up in a world of stereotypes which have been handed to us - and we may well continue to pass them on unless we consciously explore the myths and cliches of prejudice.

* See, for example, *Adolescent Prejudice* by Charles Y. Glock, *et al.* (Harper & Row, 1975)

Multicultural understanding cannot be mandated although mandates may help accelerate the process. Our best strategy is objective presentation of diversity in the classroom, using strategies like those suggested in this project for the primary grades.

What do we mean by multicultural education?

Multicultural education is a term being used to describe a wide variety of efforts toward expanding the instructional program to encompass the heritage and experience of all children. For this project, multicultural education is used to mean a process or teaching style rather than a subject area. It is a cross-cultural approach rather than an exploration of a sequence of cultures. It is open-ended, offering a format for using the resources at hand rather than prescribing a rigid course of study. Much of multicultural education is not at all new--teachers have used many of the activities listed here without labeling them "multicultural."

What may be new to some teachers is the focus. Most of us grew up learning about children in distant lands--Maria of Guatemala, Hiroshi of Japan, Nambi of Sudan, Peter of Holland. Seldom were we given a single clue that many people living near us were descendants of the people who created the cultures we read about; people who were quietly retaining part of their heritage while also trying to adapt to what was considered the American way of life. This material deals with the roots of American culture, the sources of many customs that were brought to this country and which exist all around us. The past emphasis on a homogeneous culture in the United States has masked many of the transported customs. Some are lost. But now it has become obvious that the "melting pot" did not always melt. Since self-expression and identity are assuming more importance in a crowded world, many people appear more willing to bring forth remembered folklore and family customs and to display bits of their own lives that make them unique.

This material examines the differences and similarities in the heritage of many people living in America. The authors firmly believe that this approach to multicultural education is more involving and more uniting for children in the classroom and more typical of the society the child encounters outside the classroom than is the approach of separate or sequential ethnic studies. Too often studies concern only the groups that are visible on a very limited horizon. Ethnic studies are, of course, desirable and necessary. Cross-cultural education does not preclude specializing in one or more culture groups. But, if we agree that multicultural education--any education--should help put children at ease with themselves and their world, then it seems that a broad understanding of the varieties of customs and cultures is a good place to start.

Isn't multicultural education just social science?

Cross-cultural teaching is not a single discipline. It is within the field of social sciences if you look at social sciences in the very broadest sense; but, if you do that, the whole day is social sciences since each subject is somehow related to the life of human beings in society. The technique we would like to encourage is that of relating all classroom activities to their roots in culture. Once you begin doing this--and "you" includes you the teacher, you the parent, and you the student--you find evidence of different cultures everywhere. You as teacher will see many ways to bring multicultural experiences to the classroom.

How were the goals developed?

The Los Angeles Unified School District has published a comprehensive *Statement of Goals*. The *Elementary School Curriculum--Guidelines for Instruction* has been revised. The project staff made use of these documents and tried to make the material consistent with the consensus expressed in them. The goals are related to the interdiciplinary goals listed in the guidelines.

How does multicultural education relate to different subject areas?

Activities in the workbook relate to interdisciplinary goals as well as to specific goals and objectives in art, reading, health, physical education, music, language arts, and social sciences. Everyday mathematics can be part of the multicultural process if you choose examples that relate to various cultures.

The suggested activities represent various stages of development. Some are spelled out in detail; others are just ideas you may want to expand. We hope the suggestions will draw forth many ideas of your own. Ultimately, each classroom teacher has to determine what enriches his/her instructional program.

Is the material divided into grade levels?

Since ability and interest levels will vary from classroom to classroom, no attempt has been made to divide the material into specific grade level designations. Much of it should relate to the needs of ungraded Early Childhood Education classes. Suggested activities range from those which are very simple to those that are relatively difficult and should provide ideas which can be used in kindergarten and in Grades 1, 2, and 3 in regular as well as ECE classrooms.

What is the intent of the grids?

Some of the sections include cross-cultural grids. The grids are designed as multicultural "shopping lists." Looking horizontally across the columns, you will see suggestions about certain similarities and relationships among the traditions of people of various cultures. There are blank spaces that we hope you will be inspired to try to fill to make this cross-cultural approach more meaningful and complete.

If teaching about one culture at a time still seems the best approach for you, then you have the option of reading down each column through the successive pages of grids (reading all the "Asian American and Pacific Island American Heritage" columns, for example). You will gain a fair amount of information about that group of cultures.

The division into culture groups is, of course, very arbitrary. The ethnic categories used in the surveys by Federal agencies did not describe the broad cultural heritages we wanted to emphasize. A division by continents seemed almost right but did not accurately represent the heritage of Black Americans. So, recognizing that we are mixing apples and oranges and calamansi (and if you do not know what that is, see the Food Grid), we are using the following categories for purposes of this guide:

BLACK AMERICAN HERITAGE: Includes African, West Indian, as well as United States Blacks.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE: Includes Europe, the Near East, and the Middle East.

HISPANIC AMERICAN HERITAGE: Includes Mexico, Central America, and South America.

AMERICAN INDIAN AND ESKIMO HERITAGE: Includes North American Indian tribes and Eskimos.

ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE: Includes China, Japan, Korea, the Philippines, India, Southeast Asia, and various islands of the Pacific.

How can this guide be utilized?

You will note in the CONTENTS section (page v) that the guide contains nine major sections beginning with Self-Identity and Awareness of Others. All of the segments list background information, selected teacher references, goals and sample objectives. Most of the sections include suggested activities and cross-cultural grids designed to provide quick comparisons of various categories among the cultures identified (e.g., breads in various cultures, see page 54; storytelling songs, see page 130). The grid accompanying the section titled Variety of Folk Music contains many specific references to music in California state-adopted textbooks.

This resource document can be used both for interdisciplinary and cross-cultural approaches to multicultural education. The section titled Self-Identity and Awareness of Others is an appropriate place to begin; it sets the tone for the entire process and helps to prepare young children to understand cultural differences and similarities. Beyond that, sections need not be followed sequentially and probably are more effective when related to the specific interests, needs, and abilities of the class involved. Before introducing a particular section to the class, review the background information. Some of the ideas and concepts included will help bring the classroom activities to life. Analyze the goals and objectives and translate them into meaningful pursuits for your class. Scan the suggested activities and select those which appear to be appropriate for your situation. Survey other District and community resources that might be incorporated.

SELF-IDENTITY AND AWARENESS OF OTHERS

BACKGROUND

There are many self-identity units already developed and available. The objective of this material is not to duplicate such units, but rather to suggest ways to give them maximum multicultural emphasis. Effective experiences, designed to heighten self-identity and awareness of others, will:

- Make the child aware and proud of his/her heritage.

- Point out that each person has a unique combination of heritage, present family, appearance, preferences, wishes, abilities, emotions, etc.

- Emphasize the similarity of people although their cultures and life styles may be different.

- Emphasize the wide variety of cultures in this country and all around us.

- Point out that we adopt and adapt from each other's culture.

It must be emphasized that a positive self-image is developed through peer and teacher interaction and reinforcement and not merely through the teaching of a lesson. The lessons will sharpen a child's awareness of himself and others as distinct individuals with common characteristics, but they will only reinforce the natural human contacts that take place every day. Therefore, it is a teacher's responsibility to promote courtesy and respect for all people as the cornerstone for a positive self-image. It is good teaching practice to emphasize positive comments for each student every day and to ask students to show positive appreciation for each other's accomplishments.

Self-identity should also be integrated with parent participation in the classroom. A child will gain increased appreciation for himself/herself and others through the acknowledgment of parental contributions. Parents are a child's first teacher and as such should be encouraged to share their culture and unique knowledge with their children and other students.

The conclusion of the unit should find each child with a greater sense of self-worth, of uniqueness, of wide possibilities, and of appreciation of others. The unit also provides the basis for the following units, which are expansions of the elements of family custom and choice that each child will express in his/her self-description.

REFERENCES

"Who Am I?" from "Enrichment Reading, Part II, Developing a Theme," *From Folktales to Fantasy, An Experimental Approach to Books, Children, and Libraries*. Los Angeles: Los Angeles Unified School District, Title I, 1971. Revised, 1974.
Contains references to library books on the self-identity theme and suggested activities.

Nava, Julian, editor. *Myself. Yo*. Bilingual Stories for Children Today. Walnut Creek, California: AArdvark Media, Inc., 1974.

Cohen, Robert. *The Color of Man*. New York: Random House, 1968.
Explanation of skin color, genetic inheritance, variations of pigmentation, theories about development of different skin colors, and the problems of prejudice and discrimination. Well illustrated.

Steichen, Edward, editor. *The Family of Man*. New York: Simon and Schuster, 1968.
Beautiful pictures which illustrate the similarities and uniqueness this unit is concerned with.

GOAL

To increase awareness of similarities and differences between self and others, and to develop self-esteem and a positive sense of personal identity.

SAMPLE OBJECTIVES

A. The learner will increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of the study.

B. The group of learners will identify three physical or emotional traits and three cultural traits of real or fictional persons, and will show an ability to distinguish between the two sets of traits.

C. The learner will identify some traits of his/her own which are positively related to competence in classroom, playground, or out-of-school activities.

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will: Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit. Demonstrate an increase in self-esteem. Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	Start an I AM _____________________ (learner's name) project at the beginning of school, and continue it throughout the entire school year. Before school begins, make enough folders for the entire class. Across the top print I AM ___________________, leaving room for the learner's name. The first page of this book would be his/her self-portrait, made during the first week of school. This self-portrait may not be more than a few lines; it may be a head and a mouth; the head may have stick legs. Whatever the learner draws--without any teacher guidance of suggestions--that is the way he/she sees himself/herself in the first week of school. (There will be other self-portraits in this book. The progress the learner makes in manipulative skills and in his/her changing self-concept will be revealing to teacher and parents.) The second page must be supplied by the teacher. On it should be the date, the learner's age, height, and weight at the beginning and end of the school year. Below this information the teacher should make a tracing around the learner's right hand. MY FAMILY could be the title of the third page. (A cat, dog, or other pet may have a prominent place on this family page. It is not unlikely that some learners will omit members of the homes in this first picture. The young learner tends to ignore people or things that are not important or which are disliked by the him/her.) MY FAVORITE TOYS could be	

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will: Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit. Demonstrate an increase in self-esteem. Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	another page. MY FRIENDS could be another page. I LIKE can title a page of pictured foods. There should be pages showing newly formed skills, such as potato printing, food collages, etc. Using the food grid and charts, creative design using geometric shapes should be included. When ECE pupils or kindergartners learn about the lives and cultures of other peoples in the world, pictures about these should be included. These pictures can serve as records of interesting activities. When the learners have learned to print/write their own names, each child should have his/her friends' autographs on a page of his/her book. The teacher's picture and autograph should be included. This could be a snapshot or a picture drawn by the learner. These pictures are usually surprising and revealing and always are delightful. Pictures of the learners' homes and school are good additions. Another self-portrait should be done about mid-year and again just before the close of school. One of the last pages in the book should show the learner's handprint, for comparison with that drawn at the beginning of the year. Later in the year as art skills develop, learners can make covers for their books and tie the book together with bright yarn. Each successive unit of this material will add possibilities for additions to the book.	Art Social Science
	At the beginning of the unit, have each	Language Arts

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will: Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit.	learner describe himself/herself in as much detail as possible with a minimum of questions from the teacher. Teacher or aide should record learner's description in writing or on tape. (If the children are shy, ask a few questions such as their name, age, names of sisters and brothers, what pets they have, favorite colors, favorite foods, etc. Vary the questions from one child to another.)	
Demonstrate an increase in self-esteem.	Have learners draw pictures of themselves (for "I AM ______________" book.)	Art
Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	Using the pictures and the spontaneous self-descriptions, introduce the idea of "how many more things do we know about ourselves?" and ask questions such as:	Social Science
	Weight and height (Use metric as well as English measures.) Eye color, hair color, straight or curly hair Birthday and how you celebrate Favorite colors, food, clothing Favorite things to do on weekends Friends' names Name of someone at your house What makes you happy What makes you sad Where you were born How many languages do you and your family speak; what languages	Mathematics

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will:	Where were your parents and grandparents born	
Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit. Demonstrate an increase in self-esteem. Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	Introduce idea of cultural heritage relating to self-description. Explaining how and where you live and where your parents and grandparents have lived is part of what makes you special. Also relate to languages you know and to religion, foods, prefences. If children don't know cultural heritage, have class write letters to parents asking about what their heritage is or where they have lived and where their ancestors lived. Make a map showing the places the children were born with lines or strings connecting to your present location. (Children may make individual maps for the "I Am ________" book.)	Geography
	Have learners work in teams or small groups, learning about each other so that each person can introduce his/her teammate in detail and tell how the friend is similar to himself/herself and how he/she is different.	Language Arts
	In the school library, read stories about self-identity, such as: Behrens, June Who Am I? Jaynes, Ruth M. Friends! Friends! Friends! Jaynes, Ruth M. Father Is Big Williams, Jay and Winifred Lubell I Wish I Had Another Name	Reading

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will:	Nava, J. Bilingual Stories for Today Series Bowmar Art World Kit Looking at Me	
Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit.	For additional suggestions, see "Who Am I" (listed in reference section for this unit).	
Demonstrate an increase in self-esteem.	Sing songs related to self-identity, such as: "The Green Dress" "Anna Marie" from Discovering Music Together 2 (Chicago: Follett, 1970)	Music
Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	Show the film People Are Different and Alike (11 min., color, Coronet Instructional Films). Discuss how people are alike and different.	Health Social Science
	Some other useful films are:	
	Just Like Me (8 min., color, Thorne Films)	Psychology
	People (Recommended for Grades 4-6) (11 min., color, 1971, Aims Instructional Media Services)	Social Science
	What Color Are You? (15 min., color, Encyclopaedia Britannica Educational Corp.)	Social Science

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will:	Guidance: Does Color Really Make a Difference? (11 min., color, 1969, Aims Instructional Media Services)	Guidance Social Science
Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit.	Who Needs You? (11 min., color, 1971, Aims Instructional Media Services)	Social Science Values
Demonstrate an increase in self-esteem.	Have each child complete the sentence "I am great because __________." Then go around the room again, asking each child to complete this sentence about the person who sits beside him/her: "__________ is great because __________."	Language Arts
Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	At the end of the unit, again have each learner describe himself/herself orally, and compare the result with the earlier description.	
	Some related activities in state-adopted textbooks:	
	Follett, The World of Mankind Series, 1973, People in Our World, Grade 1, Unit 1, "Who Am I?"	Social Science
	Noble & Noble, Basal Social Studies Series, 1974, You and Your Family, Grade 1, Groups and Communities, Grade 2, Unit 3, "People in Our Lives."	Social Science
	Harcourt Brace Jovanovich, The Social Sciences: Concepts and Values, Second Edition, 1975, Blue (Grade 1), especially	Social Science

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, the learner will: Increase by 50 per cent the number of details provided in a self-description, comparing descriptions at beginning and end of unit. Demonstrate an increase in self-esteem. Be able to describe another person, providing most of the same details he/she provides about himself/herself, and indicating similarities and differences.	"We Look at Ourselves," "We Look Back," "On Your Own," and "Where You Are." After the Self-Identity Unit is under way and you feel the children are gaining in self-confidence, you may wish to use the following activity to motivate more multicultural awareness and contacts: Make a display chart of the grid on the following page, entering on it the names of children in the class, teachers, aides, other school staff members, parents, visitors, etc. You may even wish to include the names of characters in stories read. The objective is to put as many names as possible in each column. This is not a Racial-Ethnic Survey; people can have their names in more than one column--a mixed heritage becomes a very valuable asset in this game. Head the chart WE ARE PROUD OF OUR HERITAGE. (You may wish to use a large folder or guest book arrangement instead of a wall chart.) If children know the countries of their heritage, they may wish to add them beside their names, but you will have to be sure that children who do not know that much about their origins are not uncomfortable. Remember--there are no wrong answers. Even though you may not think a child has the cultural heritage he/she states, do not question the answer. Used positively, the chart can become an interesting game as the class makes an attempt to place names in all columns and becomes aware of the many cultures represented by people in the children's own city.	Social Science Language Arts

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

WE ARE PROUD OF OUR HERITAGE				
AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE	BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
		SAMPLE CHART (see activity on page 15)		

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will develop a positive sense of identity and self-esteem.	Start an "I Am ________" book. Students will learn to read the captions on each page. When the child can read the pages, he/she can feel proud that he/she can read a book about himself/herself. The following captions can be used or changed as needed. Motivation in the form of story reading and oral discussion of captions is emphasized. Page 1 - "This Is Me." "I Am __________." Do You Know What? by Ruth Jaynes. Page 2 - "My Family." A Tiny Family by Norman Bridwell. Page 3 - "My House." House Hunting by Beverly Randall. Page 4 - "Look, look. See how much I weigh." (Weigh each child.) Page 5 - "Look, look. See how tall I am." (Measure each child.) Page 6 - "My Friend." My Best Friend by Joy V. Dueland. Page 7 - "My Favorite Food." What Do Animals Eat? by Ruth Belov. Page 8 - "My Favorite Toy." Fun on Wheels by Joanna Cole.	Reading Oral Language Written Language

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will develop a positive sense of identity and self-esteem.	Page 9 - "My favorite color is ________." Colors by Ruth and Ed Radlauer. Hailstones and Halibut Bones by Mary O'Neill.	
	Page 10 - "My Birthday." What Is a Birthday Child by Ruth Jaynes.	
	Page 11 - "I can count." One, Two, Three, Going to Sea by Alain.	
	Page 12 - "I am happy." Happiness Is ...... by Charles Schulz.	
	Page 13 - "I am sad." The Temper Tantrum Book by Edna Mitchell Preston. How Do You Feel? by Child's World.	
	Have the children sponge-paint a piece of paper cut out into the shape of a flower. Mount their school picture in the center of the flower. Put the flower in the center of the cover of each child's "I Am ________" book. Make a second flower-photograph for a classroom mural.	Art
Learners will demonstrate an increased knowledge of themselves.	Have children work in pairs and assist each other with full size self-portrait paintings. Children should trace each other with a crayon on sheets of butcher paper.	Art
	Have children make tempera-starch handprints. Children should be allowed to select the color that each desires.	Art

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will gain an increased knowledge of their feelings.	How does Oscar Octopus feel? Construct a bulletin board octopus. Each day tell the children an event that has happened or is happening to Oscar. Have the children tell how they would feel if this had happened to them. List these terms around Oscar's eight legs: CHEERFUL, LAZY, THRILLED, SILLY, CURIOUS, PLAYFUL, SAD, AND EXCITED. Be sure to emphasize how each child would probably feel different even though the event may be the same. Change the event weekly. Possible events might include: . Oscar loses a tooth. . Oscar is going to stay overnight with a friend. . Oscar's last day at school. . Oscar can't find his pet puppy. . Oscar gets home from school and everyone is gone. . Oscar's brother gets a new pair of shoes.	Oral Language
Learners should be able to draw another person, orally describe another person, or write a short biography of another person using details that the person provides about himself/herself.	Children sit in a circle. Ask children to face a partner. Children should look at the partner and see how many things they can notice about the person. Then close their eyes or turn away and describe what they saw.	Oral Language
	Children can draw pictures of each other.	Art
	Children can write a short biography of another person including likes and dislikes, language spoken at home, family members, favorite foods, favorite games, favorite TV programs, etc.	Written Language

SUGGESTED ACTIVITIES
SELF-IDENTITY AND AWARENESS OF OTHERS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will be able to discuss and describe feelings.	Teacher can read the book, "T.A. for Tots." Read one chapter each day and discuss. Have the children share their experiences related to each chapter. For follow-up students can complete a worksheet entitled "I get warm fuzzies when ______________" or "I get cold pricklies when __________________." Provide an opportunity for the children to share with one another their feelings and illustrations.	Reading Oral Language Written Language Art

FAMILY LIFE IN MANY CULTURES

BACKGROUND

The family is the oldest human institution. In many ways it is the most important. It is society's most basic unit. Entire civilizations have survived or disappeared, depending on whether family life was strong or weak. Families have existed since earliest times and will undoubtedly exist as long as people live on the earth.

Families make up the basis of every society because they serve three vital human needs found everywhere. First, the family is the means for producing children and continuing the human race. Second, the family provides for the protection and early training of infants. Human infants are perhaps the most helpless of all living creatures. They must be fed, washed, and dressed. They cannot move far by themselves. As they grow older, they must be trained to become responsible members of society. Third, the family sets up a division of labor so that each member contributes something.

Most persons belong to two families during their lives, the first as children and the second as parents. We are born into the first family, and we establish the second. There are about 51 million families in the United States. These families reflect many cultures and individual life styles in our pluralistic society.

This unit continues the idea introduced in some of the activities of the Self-Identity Unit: that one of the things we have in common is family life (whoever is rearing the child is his/her "family") and that the cultural heritage of that family is one of the things that makes each of us unique.

REFERENCES

American Indian and Eskimo Heritage

Buff, Mary. Dancing Cloud: The Navajo Boy. New York: Viking Press, Inc., 1957.

Clark, Ann. The Desert People. New York: Viking Press, Inc., 1962.

Clark, Ann. The Little Indian Pottery Maker. Chicago: Melmont Publishers, Inc., 1955.

Clark, Ann. In My Mother's House. New York: Viking Press, Inc., 1941.

Coates, Belle. The Sign of the Open Hand. New York: Charles Scribner's Sons, 1962.

Falk, Elsa. Tohi: A Chumash Indian Boy. Chicago: Melmont Publishers, Inc., 1959.

James, Harry. A Day In Oraibi. Chicago: Melmont Publishers, Inc., 1957.

Loh, Jules. Lords of the Earth. New York: Crowell-Collier Press, 1971.

Reit, Seymour. Child of the Navajos. New York: Dodd, Mead & Co., 1971.

Thompson, Hildegard. Getting to Know American Indians Today. New York: Coward, McCann & Geoghegan, Inc., 1965.

Williams, Barbara. Let's Go to an Indian Cliff Dwelling. New York: G. P. Putnam's Sons, 1965.

Asian American and Pacific Island Heritage

Larsen, Peter. Boy of Nepal. Dodd, Mead & Co., 1970.

Lyon, Fred. A Week in Windley's World: Hawaii. New York: Thomas Y. Crowell & Co., 1970.

Uchida, Yoshiko. The Birthday Visitor. New York: Charles Scribner's Sons, 1975.

Yashima, Mitsu. Plenty to Watch. New York: Viking Press, Inc., 1954.

Black American Heritage

Caines, Jeannette. Abby. New York: Harper & Row, Publishers, Inc., 1973.

Clifton, Lucille. Everett Anderson's Friend. New York: Holt, Rinehart & Winston, Inc., 1976.

Cornish, Sam. Grandmother's Pictures. Scarsdale, NY: Bradbury Press, 1974.

Fraser, Kathleen. *Adam's World: San Francisco*. Chicago: A. Whitman & Co., 1971.

Gerson, Mary-Joan. *Omoteji's Baby Brother*. New York: Henry Z. Walck, Inc., 1974.

Hoffman, Phyllis. *Steffie and Me*. New York: Harper & Row, Publishers, Inc., 1970.

Katz, William, ed. *Eyewitness: The Negro in American History*. Belmont, CA: Pitman Publishing Corp., 1971.

King, Helen. *Willy*. New York: Doubleday & Co., Inc., 1971.

Meier, August. *From Plantation to Ghetto*. Westport, CT: Hill & Wang, Inc., 1970.

Pinkney, Alphonso. *Black Americans*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969.

Prather, Ray. *Anthony and Sabrina*. New York: Macmillan Publishing Co., Inc., 1973.

Radlauer, Ruth. *Father Is Big*. Los Angeles: Bowmar Publishing Co., 1967.

Scott, Ann. *Sam*. New York: McGraw-Hill Book Co., 1967.

European/Mediterranean American Heritage

Morrow, Betty. *Jewish Holidays*. New Canaan, CT: Garrard Publishing Co., 1967.

Hispanic American Heritage

Ets, Marie Hall. *Nine Days to Christmas*. New York: Viking Press, Inc., 1959.

Graciela. *Graciela: A Mexican/American Child*. New York: Franklin Watts, Inc., 1972.

Hampton, Doris. *Just for Manuel*. Austin, TX: Steck-Vaughn Co., 1971.

Hood, Flora. *One Luminaria for Antonio*. New York: G. P. Putnam's Sons, 1966.

Lenski, Lois. *Papa Pequeno; Papa Small*. New York: Henry Z. Walck, Inc., 1961.

Politi, Leo. The Nicest Gift. New York: Charles Scribner's Sons, 1973.

Politi, Leo. Three Stalks of Corn. New York: Charles Scribner's Sons, 1976.

Rider, Alex. When We Go to School (Cuando Vamos a la Escuela). New York: Funk & Wagnalls Co., 1967.

Stanek, Muriel. I Live in the City: Yo Vivo en la Ciudad. Westchester, IL: Benefic Press, 1968.

GOAL

To develop knowledge of differences and similarities in the family life and customs of diverse peoples, and to appreciate one's own family heritage and that of others.

SAMPLE OBJECTIVES

A. The learner will identify three distinctive aspects of family customs or life of one ethnic group (his/her own or another).

B. The learner will participate in a lesson about family customs and life style with one or more adults representing an ethnic minority group, and will subsequently participate in class discussion of the lesson with the teacher.

C. In a role-playing or game situation, the learner will demonstrate an awareness and appreciation of diversity in family customs and life styles.

FAMILY LIFE IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY STRUCTURE	SOUTHWESTERN UNITED STATES Avuncular families exist among the Hopi Indians and among other tribes that have a matriarchal family system. In these societies, the mother's brother has more authority over the children than the actual father. The actual father, in turn, acts as a father to his sister's children.	JAPAN In Japan, as in other Asian cultures, families have often been very large. The oldest son and his family may live in his parents' house. His brothers and sisters may live there, too. Grandfathers, grandmothers, and servants may live with them. In urban areas, grandparents often live in roojin homes or old folk's homes because of changing family structures. Many modern Senior Citizen homes accommodate many grandparents who do not or cannot live with families. This traditional pattern is also applicable to other Asian cultures.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
GUINEA Village families do not live together in one house but in a group of huts surrounded by a wall made of reeds. Children live in their mother's hut until they are thirteen; then they move into a hut of their own. Families are big, and all live together. In Guinea cousins are like brothers and sisters, and all grow up in the same family, go to school and play together.	**DENMARK** Family life in Denmark resembles that in the other Scandinavian countries. Young people do not date much in pairs. They do things in groups. Most families are small, with an average of two children. The husband and wife are more or less equal.	**BRAZIL** The joint family was very common in Brazil. Under this system, several generations of related families lived together with the oldest usually in charge. A household might include grandparents, parents, aunts and uncles, and children, with the grandfather as head of the entire family. This system has broken down in many areas, and individual families now have their own apartments or homes. **MEXICAN/LOS ANGELES/CHICANO** An American born of Mexican descent, a Chicano is one who has taken from both cultures and has emerged, perhaps bilingual or bicultural. The Chicano can place himself/herself anywhere in a social continuum from very Americanized to predominately influenced by Mexican culture.

FAMILY LIFE IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
LANGUAGE	ATHAPASCAN TRIBE Mother - shahan Father - shiti Thank you - gwichin SIOUX Mother - iná (een-ah) Father - até (aht-ay) Thank you - pilámа yelo (pee-lah-mah yoy-low)	PHILIPPINES Mother - nanay (näh' nī) Father - tatay (täh' tī) Thank you - salamat (sah-lah-mat)
GREETINGS	MIDWESTERN PLAINS Instead of having a sign for greeting that is used all the time, like "hello," people used to say "My heart is happy to see you" or "Come smoke a pipe with me." Natives also saluted each other by pushing forward their hand, with the index and middle fingers together in the position for friend.	JAPAN People bow to each other when they meet. TIBET People stick out their tongues as a sign of respect.
PETS	NAVAJO Lambs	JAPAN Crickets, goldfish, dogs, cats, fireflies (tomlio)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
GHANA Mother - maame (ma-me) Father - papa Thank you - meda wo ase (meda wo asee)	ISRAEL Mother - ima Father - aba Thank you - toda	MEXICO Mother - madre (mah-dreh) Father - padre (pah-dreh) Thank you - muchas gracias (moo-chas grah-see-ahs) MEXICAN/LOS ANGELES Mother - jefita (lefita) Father - jefito (lefito)
NIGERIA A mountain tribesman claps his hands to show respect and say, "Thank you."	YUGOSLAVIA A pinch on the cheek is a friendly greeting and a sign of affection. UNITED STATES People greet each other by shaking hands.	COLOMBIA As in most Roman Catholic countries, the warmest greeting is the "kiss of peace." A dear friend or relative is kissed lightly on both cheeks. MEXICAN/LOS ANGELES The Chicanos have established a unique handshake of their own signifying brotherhood and unity.
	LEBANON Lambs	PARAGUAY Monkeys, parrots

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CHILDREN'S CHORES	SOUTHWESTERN UNITED STATES Children help with farming or ranching chores; learn to make and decorate pottery; learn to weave. NORTHWEST Children do carving with their elders.	PHILIPPINES Children water the plants and set the table; dust furniture; wash dishes; empty wastebaskets; clear the table; feed the animals.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UGANDA Children help mother to cook; help mother to hoe the garden; help father to build a house; watch smaller children.		PARAGUAY Youngest child has to pour the mate (like tea); keep room clean; learn how to cook. MEXICAN/LOS ANGELES Children are entrusted with care of younger siblings and help with domestic chores.

SUGGESTED ACTIVITIES
FAMILY LIFE IN MANY CULTURES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will invite parents, grandparents, or other adults to share childhood experiences with the class.	Invite parents, grandparents, or community members to visit class and tell childhood experiences. Encourage them to bring photographs and artifacts. Draw parallels between experiences of past and present and between one culture and another.	Language Arts
Learners will read about children in other cultures.	Read stories to class about children in other countries, and encourage students to read about other children. (Refer to Reference section for information on UNICEF books.)	Reading
Learners will expand awareness of their families.	Have students draw pictures of members of the family and write a statement about each. (Example: This is my father. He is a tall man. He likes to watch football games.) Do this for mother, sister, etc. Add to "I Am __________" book.	Language Arts Art
Students will learn about ethnic heritage of family members.	How can we find out the names of the countries or continents from which our ancestors came? Ask children to interview their parents and grandparents, if possible, to get the information needed to fill in the chart. Note that the name of the country or continent where child's ancestors were born is all that is needed. Permit children to extend charts back in time if they wish to show where their ancestors came from originally. This can be added to "I Am ________" book.	Social Sciences Language Arts

SUGGESTED ACTIVITIES
FAMILY LIFE IN MANY CULTURES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	WHERE MY FAMILY CAME FROM: ____________________ ME ____________________ MOTHER ____________________ FATHER ____________________ MOTHER'S MOTHER (GRANDMOTHER) ____________________ MOTHER'S FATHER (GRANDFATHER) ____________________ FATHER'S MOTHER (GRANDMOTHER) ____________________ FATHER'S FATHER (GRANDFATHER) NOTE TO TEACHER: You will have to judge if this activity will be acceptable in your class. If there are many one-parent homes or children without parents, this activity could create difficulty and should not be undertaken.	

FAMILY LIFE IN MANY CULTURES

RESOURCE INFORMATION

The school should not appear to be usurping prerogatives of the home and family, which must act as fundamental teachers of multicultural ethics, morals, and values - the church, school, and community playing supplementary roles. The pervasive experiences which children have in the family group greatly influence both their concept of themselves and their expectations of others. Likewise, within their own family, children acquire a model of what home and family are like, of roles and relationships, of work and play, of appropriate attitudes and behavior, of a philosophy of life. The model presented by any one family is necessarily incomplete, and it is subject to revision as the child's experience is broadened; but it provides a basic frame of reference for the child from which he/she may view and relate to the larger society.

As in many periods in the past, family life today is subjected to various stresses and strains. Political, social, and economic factors contribute to anxiety and insecurity, as do shifting moral and ethical standards in contemporary society. Evidences of family breakdown appear to be mounting, as suggested by statistics. Many children are living today in situations in which families are failing in significant degrees to meet the needs of their members. Other agencies, such as schools, churches, public and private health and welfare agencies, are being called upon to take over, in whole or in part, some of the functions which certain families seem unable to fulfill.

Parents often leave it to the school to make available the kind of multicultural learning experiences which will contribute to responsible decision making in the broad range of functions related to a modern complex society. This cannot be accomplished by simply teaching facts. It inevitably involves attitudes and values, moral and ethical decision making.

The emphasis on values clarification is a distinctive feature of multicultural education. In a state of some 20,000,000 people, encompassing a wide range of socioeconomic levels, ethnic backgrounds, and religious beliefs, it is obviously impossible to agree on any one set of values which should be taught to all children, nor would some deem this desirable in any event. There has been agreement, however, on the importance of moral and spiritual values and need to provide K-3 children with adequate knowledge that will contribute to their developing a meaningful value system of their own.

Research methods in education and sociology are becoming more sophisticated as families themselves come to adopt a wide variety of more sophisticated "life styles." The expression "life style" is interpreted as the patterned way of life into which a family organizes and uses products, time, and events.

Everyone is forced to adopt some form of life style, as neither time nor money is available in unlimited quantities. By adopting a particular life style, we limit our ability to include elements from another life style. For example, a suburban, home-owning life style limits the family's time and ability to participate in urban center cultural activities such as theatre, symphony, and art. Similarly, a wife employed outside the home has limited time for the many daytime social and community activities.

Whether a person is an executive, a construction worker, a professional, or a paraprofessional, the basis for assuming a given life style is determined by that person's perception of himself or herself - is that person on the way up or already arrived there? Also important are the aspirations as expressed in material wants and the possessions that give status among peers. Within this value pattern, the individual, consciously or unconsciously, develops a life style to organize how time is used and money is spent. The variety of both possible and actual life styles is increasing and appears to be more clearly related to personal values now than in the past.

The goal of this section is to help children to look at the family as a social institution, not only in the context of the contemporary society in which they live, but also in other cultural settings and at other points in time. They also should be helped to recognize that despite wide variations in structure, size, composition, and living conditions, all families have certain basic functions. Pupils need to be encouraged to see the family's function and role in society as well as the functions and roles of the individuals within the family group.

The basic concept of family life which the K-3 pupils acquire from their own family experiences is necessarily limited. Through the study of family life under widely varying conditions, both familiar and unfamiliar, children may broaden their concept of family life, acquire a keener appreciation of their own families and homes, and gain a greater respect for those who live differently. They may, also, be helped to identify those factors which are basic to sound family living as compared with those which are merely the external trappings. Further, they may be helped to recognize society's dependence on the larger society for meeting many of the needs.

The social and cultural aspects of family life are already being taught in some measure through various branches of the curriculum, particularly in the social sciences. Certain portions of the health curriculum, language arts, mathematics, and art offer additional opportunities for incorporating learning experiences relating to family life. In mathematics, for example, many problems can be related to family finances. In the social sciences, geographic factors are often directly related to a family's way of living or to its total life style. In a study of other cultures, there may be vivid illustrations of family cooperation and the interdependence of family members and family groups. In the language arts sphere, the literature abounds with stories which illustrate various aspects of family life. Art certainly offers mamy opportunities for projects relating to past or present family life in various cultures in American society.

A teacher who is aware of these factors will find many opportunities, both planned and spontaneous, for helping students to a better understanding and appreciation of family life and its importance, both to the individual and to the larger society.

WORKING AND PLAYING TOGETHER

BACKGROUND

If the goal is an ability to relate well to people in a multicultural society, no amount of learning about race, ethnicity, and cultures will substitute for the experience of working and playing together with peers and adults of other groups. The earlier such experience begins, the better.

Knowing and feeling comfortable with his/her own identity and that of his/her own family, the young learner can develop positive relationships with people who are different--when there are opportunities to perceive and become familiar with both differences and similarities during the give-and-take of sharing, team activities, playful competition, acting out roles, and other creative interaction.

Most learning activities in the classroom, on the playground, and in the field can be carried out by partners, teams, or groups. Teaming up students of different racial, ethnic, or cultural origins in any discipline--language development, reading, mathematics, arts and crafts, music, physical education--is a useful strategy.

Even in classrooms or schools that lack an ethnic mix there must be ways of providing for these interactions through intercultural exchanges, extended field trips, visits by representatives of different racial, ethnic, and cultural groups, practical demonstrations, artistic performances, and personal contacts of various kinds. Whatever the starting point, cross-cultural experiences are essential to multicultural education.

No grid has been developed for this section. There are suggestions of stories, plays, games, and other activities; but it should be understood that the chief objective is social interaction across group lines, which the teacher should arrange to fit any combination of participants, topics, and cultural associations, and every discipline.

REFERENCES

Achievement Units in Intergroup Relations for the Elementary School. San Dimas, California: Bonita Unified School District, 1972.

Heaton, Margaret M. Feelings Are Facts. New York: National Conference of Christians and Jews, 1971, 75 cents.

Individual Differences: An Experience in Human Relations for Children. Madison, Wisconsin: Madison Public Schools, 1974.

Nichols, Hildred, and Lois Williams. Learning About Role-Playing for Children and Teachers. Washington, D.C.: Association For Childhood Education, International, 1960.

Shaftel, Fannie R., and George A. Shaftel. Building Intelligent Concern for Others through Role-Playing. New York: National Conference of Christians and Jews, 1970, 75 cents.

Study Guide in Human Relations: Elementary Grades. New York: National Conference of Christians and Jews, 1972, 20 cents.

US: A Cultural Mosaic, Levels A, B and C. San Diego, California: San Diego City Schools, 1975-76, $3.00 each.

Yinger, Joanne, and Patricia Wolfe. Problem-Solving with Young Children. San Francisco: Far West Laboratory for Educational Research and Development, 1973.

GOAL

To develop an ability to relate to people in a multicultural society by interacting with diverse peers, teachers, and other adults in work and play situations.

SAMPLE OBJECTIVES

A. The learner will participate in and complete a group performance or craft project involving sustained cooperation with members of an ethnic group other than his/her own.

B. In a role-playing or game situation, the learner will demonstrate an awareness of cultural diversity and an ability to cooperate with others who are different from himself/herself.

C. As observed, the learner will interact positively in the classroom or on the playground with peers and/or adults of another ethnic or cultural group.

SUGGESTED ACTIVITIES

For children in mixed ethnic teams or groups

Make a mask, a mobile, a papier maché animal or human figure.
Go together to visit a museum, a folk art display, a theatre.
Paint a mural, patch a quilt, stitch a wall hanging.
Build a shelf or table, a birdhouse, a planter.
Draw a map of the school, a park, a house and garden.
Make up a poem, a song, a story.
Make puppets and have them tell a story about working together or playing together.
Assemble some dolls representing various cultures and make believe about them in stories or skits.

For children of different ethnic groups to trade

Things from home.
Things they have made.
Facts about their families.
Jokes, riddles, songs, or stories.
Ideas about what they would like to be when they grow up.
Distinctive foods they eat.

GAMES

Baldwin, Gordon C. *Games of the American Indian*. Norton, 1969, $4.25.

Brownell, Clifford L., and Roy H. Moore. *Recreational Sports* and *Creative Sports Series*. Mankato, Minn.: Educational Society, Inc., 1961.

Donnelly, Richard, J., William G. Helms, and Elmer D. Mitchell. *Active Games and Contests*. New York: Ronald Press, 1958.

Eisenberg, Helen and Larry. *The Handbook of Skits and Stunts.* New York: Association Press, 1953.

Handbook of Asian Games. Instructions for 28 Chinese, Japanese and Filipino games in an unpublished manuscript by Joseph Epps, Teacher, Graham Elementary School, Los Angeles Unified School District.

Harbin, Elvin Oscar. *Games of Many Nations*. Abingdon, 1954.

Hindman, Darwin A. *Complete Book of Games and Stunts*. Prentice-Hall, 1958.

Hubp, Loretta B. *Let's Play Games in Spanish: A Collection of Games, Skits, and Teacher Aids*, Volume One, K-8. Skokie, Illinois: National Textbook Company, 1974.

ICHPER Book of Worldwide Games and Dances. International Council for Health, Physical Education and Recreation, 1967.

Jones, Bessie, and Bess Lomax Howes. *Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage*. New York: Harper & Row, 1972.

Macfarlan, Allan A. *Book of American Indian Games*. New York: Association Press, 1958.

Spicer, Dorothy Gladys. *Folk Party Fun*. New York: Association Press, 1954.

Vinton, Iris. *The Folkways Omnibus of Children's Games*. Harrisburg, Pennsylvania: Stackpole Books, 1970.

TOYS AND SUPPLIES

Educative Toys and Supplies, 6416 Van Nuys Boulevard, Van Nuys, California.

Media for Education, 10929 Weyburn Avenue, Los Angeles, California.

The Think Tank, 13237 Ventura Boulevard, Studio City, California.

THE UNIVERSALITY AND DIFFERENCES OF FOODS

BACKGROUND

The universal appeal of tasty foods makes this unit an almost certain success. The material included in the unit has three main purposes: (1) to provide many options for parental and community involvement, having people help with preparation of special dishes for Taste Days or other events; (2) to give information about typical dishes for which a recipe does as well as, or better than, prose; and (3) to emphasize the parallels between foods of various cultures.

Ideally, you will not rely on the written material at all but will invite parents, grandparents, and others who will share their knowledge of foods from various cultures and of the customs that are related to each food. This unit may help to develop a corps of volunteers with a feeling of involvement in your classroom.

Two points are important to emphasize in the unit: (1) there are many good ways to prepare similar foods, and people in different cultures have concocted an amazing variety of dishes; and (2) food plays an important part in the social life of people of all cultures, in which meals serve as a gathering time for families, as a token of hospitality to visitors in the home, and as an element in all festive and other important occasions. You may also point out that many excellent dishes have been created from "making do" with scarce food or less than perfect ingredients. The superb Chinese cuisine is based on small amounts of meat and only enough fuel to cook for brief periods. "Soul food" is another example of using inexpensive ingredients but producing delicious foods. Much European cooking also involves making best use of the most readily available meats and vegetables.

Create a positive atmosphere in the classroom so that children will be eager to try new things. Remember that foods can be different without being "better" or "worse." Involve everyone you can - and bon appetit!

REFERENCES

Cooper, Terry Touff, and Marilyn Ratner. Many Hands Cooking. New York: Thomas Y. Crowell in cooperation with the U.S. Committee for UNICEF, 1974. (Available at United Nations Association stores.)

Very good international cookbook with recipes for children to use, classified on the basis of difficulty. Many are suitable for classroom preparation with simple equipment.

Foods of the World Series. New York: Time-Life Books, 1968-1969. Volume titles: *African Cooking*; *American Cooking*; *American Cooking: New England*; *American Cooking: Southern Style*; *American Cooking: The Great West*; *Chinese Cooking*; *Classic French Cooking*; *The Cooking of Germany*; *The Cooking of India*; *The Cooking of Italy*; *The Cooking of Japan*; *The Cooking of Provincial France*; *The Cooking of Scandinavia*; *Middle Eastern Cooking*; *Pacific and Southeast Asia Cooking*; *A Quintet of Cuisines*; and *Russian Cooking*.
Highly recommended for excellent pictures and cultural background information. Recipes are more difficult, but some are adaptable for classroom use.

Waldo, Myra. *Inter-Continental Gourmet Cookbook*. New York: Macmillan Company, 1967.
Includes metric measures which may be useful for relating to mathematics lessons.

Extension of Guide to Good Eating: Acceptable Foods of Some Cultural and Ethnic Groups in California. Prepared by Dairy Council of California, 7808 Capwell Drive, Oakland, California 94621.

Kimball, Yeffe, and Jean Anderson. *The Art of American Indian Cooking*. New York: Avon, 1970.

Taylor, Barbara Howland. *Mexico: Her Daily and Festive Breads*. Claremont, California: The Creative Press, 1969.

Hughes, Phyllis. *Pueblo Indian Cookbook*. Santa Fe, New Mexico: Museum of New Mexico Press, 1972.

GOAL

To develop an awareness of the common sources of foods throughout the world, the variety of ways in which foods are prepared, and the contribution of diverse cultures to the use and enjoyment of foods in the United States.

SAMPLE OBJECTIVES

A. The learner will experience, through smelling, touching, and tasting, the variety of methods of preparing and serving the same type of food in different cultures.

B. At the conclusion of the study, the learner will identify dishes that are characteristic of three different cultures.

C. At the conclusion of the study, the learner will demonstrate an ability to list components of a meal (such as a picnic) chosen from foods he/she has sampled or would like to try from cultures other than his/her own.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GRAINS AND BREADS Rice, grits	LOS ANGELES Wild Rice: With its current retail price at more than $7.00 a pound, wild rice may be the most expensive grain in the world. Fierce wars were fought for 150 years for the control of the shallow waters where wild rice flourishes. Here is a simple recipe: 1/2 cup boiling water 1 cup wild rice Add rice to boiling water. Cover and steam about 30 minutes. Turn down the flame and do not burn the rice. Add herbs such as parsley, oregano, basil, tarragon or others according to your taste. Add butter when the rice is cooked. Serve a small portion as a side dish. Serves 6-8. (Contributed by Joan Midler.) A-Ni-S-Ta (Mush): Add to pot of salted boiling water enough cornmeal to thicken. This should cook until meal is thoroughly done and mushy. Serve with milk or butter. Or it may be sliced when cold and fried. Baked Grits: Cook grits according to regular method. (Fine instant grits can be used.) Season with salt, pepper and a small amount of milk. Place in a greased	JAPANESE Onigiri (ō-nĭ-gĭ-rĭ); also called Musubi (mŭ-sŭ-bĭ) Rice Balls or Nigiri sushi: 1 cup rice 1 cup water Cook the rice in a rice cooker, if possible; if you cook it in a sauce pan, add a few extra tablespoons of water. Let the rice steam for 15 minutes after it is cooked. Salt to taste. Wet hands and roll a small amount of cooked, salted rice into a ball. Sprinkle top with toasted sesame seeds if you wish. (Makes 10-12 small balls.) Increase the recipe to accommodate the number of students in your class. Osushi (ō-sŭ-shĭ): Osushi comes in as many varieties as Western sandwiches, but it is basically vinegared rice, usually wrapped in nori (nō-rĭ) (dried seaweed), with various other ingredients such as cooked gourd, shredded shrimp, mushrooms, or others to personal tastes (makizushi or norimaki sushi). It is too difficult for the children to make. Try to arrange a demonstration by a community member. Other varieties of sushi are: Chirashi sushi, Inari no Hosomaki sushi, Kazari sushi, Yushiki sushi, Tekkamaki, and Kappamaki sushi.

BLACK AMERICAN HERITAGE

LOS ANGELES

Banya (Rice balls):
1 cup rice   2 cups water
1/2 tsp. salt   milk
sugar
Batter:
3/4 cup flour   1 egg yolk
1/4 tsp. baking powder
3/4 cup ice water
oil

Boil and steam rice. Form into balls. Batter: Mix egg yolk and water. Sift in dry ingredients and stir mixture smooth. Dip rice balls in this batter. Fry in oil (deep fat not necessary) until golden. Serve with milk and sugar according to taste. (Contributed by Onelia Jones.)

MOZAMBIQUE

Fofos de Arroz (French fried rice balls):

See recipe in Time-Life Series, African Cooking, Foods of the World, page 74.

SOUTHERN UNITED STATES

Bayou Dirty Rice:
1 set chicken giblets
1 cup rice
2 Tbsp. oil
1 envelope onion soup mix
1/2 cup chopped celery
1/4 cup chopped carrots
2 cups water

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

GREECE

Pilafi:
3 cups rice   1/4 cup butter
6 cups chicken broth
1 1/2 cups chopped parsley
4 Tbsp. minced onion

In saucepan, melt butter. Add rice and minced onion. Cook, stirring constantly, until rice is lightly browned. Add chicken broth. Cover and simmer 20 min. or until liquid is absorbed and rice is tender. Add chopped parsley, salt and pepper to taste. (From Hyde Park Coop.)

INDIA

Pilau:
3 cups uncooked rice
6 1/2 cups chicken broth
3 Tbsp. butter or oleo
1 tsp. ground allspice
2 sticks cinnamon
salt and pepper to taste
6 Tbsp. chopped blanched almonds
3/4 cup raisins

Wash rice and drain. Put the first 6 ingredients in a flat baking dish. Mix well. Cover with foil. Bake in moderate oven (350 degrees) for 50 minutes, or until all liquid has been absorbed and the grains are separated. Stir in almonds and raisins. Remove cinnamon. Mix well and serve. (From Hyde Park Coop.)

HISPANIC AMERICAN HERITAGE

MEXICAN/LOS ANGELES

Sopa de Arroz (Spanish rice):
1 pound long grain rice, washed and dried
1/4 cup lard or cooking oil
1/4 clove of garlic, optional
1 8 oz. can tomato sauce
beef broth
1 onion, chopped
salt to taste

Saute the washed rice in the lard until light brown. Add garlic and onion and fry until the onion is transparent. Add beef broth to sufficiently cover the rice. Add the tomato sauce and salt. Simmer in a covered skillet for 5-10 minutes or until rice is tender and water is absorbed. Lower the flame so that rice will not burn. Serves 12. (Contributed by Refugio Rodorte.)

ARGENTINIAN

Rice Casserole:
2 cups cooked rice
1 pint sour cream
3/4 cup (4 oz. can) green chiles (mild)
1 lb. jack cheese
1/2 lb. yellow cheese
1/4 lb. (1 stick) butter or oleo

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Rice, grits (Cont'd.)	baking dish, top with grated cheese. Bake at 350 degrees until bubbly and done. (Contributed by Ms. Gloria Curtis, Office of Urban Affairs, LAUSD.)	CHINESE Chao Fan (Fried rice) Shanghai Style: 4 cups cooked cold rice 3 eggs, scrambled very lightly 4-6 oz. ham, cubed or sliced in thin strips and pan fried quickly to a vivid pink color 1/4 pound cocktail size shrimp, fresh and cooked 3 green onions, minced 1/2 cup chicken broth salt to taste Fry the rice very quickly in 3-4 tablespoons salad oil. Add remaining ingredients. Cover and let simmer for 2 to 3 minutes. Mix and stir lightly. Serve at once. Serves 6-8. (Contributed by Mrs. Jane Matsuda.) KOREAN Gyung Don (Sesame rice cakes): 2 cups shap sahl (sweet rice) 2 cups water 1/2 cup sugar 3/4 tsp. salt 1/4 cup toasted sesame seeds Wash rice well until rice water is clear; drain well. Add water and salt; let rice soak for one hour. Cook rice. (In rice cooker, if possible. If in saucepan, avoid burning.) Do not uncover for 15 minutes after rice has cooked in order that rice may steam. While it is still hot, after the steaming process has been completed, place in a Suribachi or a container as the

BLACK AMERICAN HERITAGE

Chop giblets and cook in oil until color becomes pale. Add soup mix, rice, celery, carrots and cook until vegetables are tender and rice is transparent. Add water and bring to a boil. Reduce heat, cover, and cook until rice is tender, about 20 min. (From L.A. *Times*, Nov. 1975.)

SAN FRANCISCO

Hominy Grits:

4 cups water   1 cup grits
1/4 tsp. salt

Put water seasoned with salt into pot and bring to a boil. Stir grits into boiling water. Cover and cook (low heat) for 4 to 5 minutes. Put a pat of butter on grits, if you wish. Serve with eggs and sausage or bacon for breakfast. (Contributed by Pat Brown.)

LOS ANGELES/NEW ORLEANS

"Belle Calas! Tout Chaud!" The chant of turbaned women vending "nice hot calas" was heard in the streets of New Orleans' French Quarter.

The cala women are gone now, but these fritter-like hot breads are still enjoyed with hot coffee and milk.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

ARMENIAN

Rice and Spinach Armenian:

1/2 cup oil   1 sliced onion
2 pounds spinach
1 cup raw rice
1/2 cup fresh/canned tomatoes
2 cups boiling water
salt and pepper to taste

Heat oil in a deep saucepan; add onions, cover and braise slowly for 15 minutes. Wash spinach well and cut up in large pieces, stems and all. Put spinach on top of onions; next add rice, then tomatoes and water; season to taste with salt and pepper. Cover and cook over low heat for about 45 minutes., or until rice is tender. (Adapted from *Cooking with a Foreign Accent*.)

HISPANIC AMERICAN HERITAGE

Mix rice, diced chiles, and sour cream. Alternate layers of rice mixture and grated or cubed jack cheese in a flat, 2-quart baking dish. Top with layer of grated or cubed yellow cheese. Pour melted butter or oleo over top. Bake at 325 degrees until it bubbles. Serves 8. (Contributed by Maria Torres.)

CUBAN

Jambalaya:

1 1/2 cups diced cooked chicken
1 cup cooked rice
1 1/2 cups cooked tomatoes
1 large onion, chopped
1/2 bell pepper, chopped
1 tsp. salt
1/8 tsp. pepper
1/2 cup celery, chopped
buttered bread or cracker crumbs

Combine chicken, rice, and tomatoes and cook for 10 min. Add onions, pepper, celery, and seasonings. Pour into baking dish and cover with buttered crumbs. Bake at 350 degrees for 1 hour. Serves 6-8. (From Mrs. Imy Newfield; Teachers, Parents and Children of Montague Street School, *My Favorite Recipe*.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Rice, grits (cont'd.)		rice must be pounded with a mallet or pestle until smooth. Dip hands into water or use chopsticks and shape rice into small, round balls. Roll rice balls in sesame seeds or in brown sugar, or kiriko (yellow bean powder). (Contributed by Mrs. Pak.) FILIPINO Bibingka (Rice dessert): 3 14-ounce packages of sweet rice 1 cup sugar 1 can of coco jam 1 large can of coconut milk Steam rice with the coconut milk and sugar. When the rice is done, put it in a baking dish and spread coco jam on top. Bake in a moderate oven until bubbly. (Contributed by Marietta Duschane.) TAIWANESE/LOS ANGELES Curried Rice: 2 1/2 cups boiling water 1 1/4 cups uncooked rice 1/4 cup margarine 1 package frozen peas 1 pimiento, cut in strips 1 tsp. salt 1 1/2 tsps. curry powder Mix the first five ingredients in a covered casserole and bake covered in preheated oven at 400 degrees F. for about 45 minutes. Cook and drain the peas. Mix lightly into rice with a

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Calas (Rice cakes): 2 cups cooked hot rice 3 eggs, well beaten 1/4 tsp. vanilla extract 6 Tbsp. flour 1 Tbsp. sugar 1 Tbsp. baking powder 1/2 tsp. nutmeg 1/2 tsp. salt salad oil sifted confectioners sugar Mix together rice, eggs, and vanilla. Sift together dry ingredients. Combine with rice mixture. In heavy 2-quart saucepan, heat 2 inches of oil to 375 degrees F. Drop batter by teaspoonfuls into hot oil. Fry until brown, turning once. Drain on absorbent paper. Dust with confectioners sugar. Serve with hot syrup, if desired. Makes approximately 2 dozen. (Contributed by Ms. Gloria Curtis, Office of Urban Affairs, LAUSD.)		MEXICAN/LOS ANGELES Mexican Rice: 1/8 cup oil 1/4 cup finely chopped onion 1 small tomato, cut into small pieces 1 cup rice 1/2 tsp. salt 1/4 tsp. pepper 1/4 tsp. garlic powder 2 cups warm water Saute onions in oil until they are a golden color and medium done. Remove from oil. (This will be added later.) Brown the rice. Stir in tomatoes and seasonings. Add water, let it come to a boil. Reduce heat, cover, and cook for 25 minutes or until done. (Contributed by Romey Acebo, Harding St. Elementary School.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Rice, grits (Cont'd.)		fork. Top with pimiento strips. This curried rice may be served with meat, poultry, or fish. (From Foods From Many Countries.) THAILAND Khao Phat (Golden fried rice): In Thai language, the word for rice and food is the same, Khao. 3 Tbsp. butter 1 6 oz. can tiny, cleaned shrimp 2 cups leftover cooked rice 5 chopped scallions 2 tsp. ginger 1/2 tsp. ground cloves 1/2 tsp. pepper 1/2 tsp. garlic powder 1 tsp. salt 2 Tbsp. soy sauce 1 egg Melt butter in skillet. Saute scallions until golden. Add drained shrimp; saute for 2 minutes. Add rice to skillet. Keep turning food over with spatula until all sides are done. Add rest of ingredients, except egg, to rice mixture. Stir to combine. Crack egg into small bowl. Beat lightly with a fork. Pour the egg over the mixture in the frying pan. Mix for 30 seconds with a spatula. Serve at once. (Adapted from Many Hands Cooking.)

THE UNIVERSALITY AND DIFFERENCES OF FOODS

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

THE UNIVERSALITY AND DIFFERENCES OF FOODS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GRAINS AND BREADS Bread	LOS ANGELES Cornmeal Fingers (Indian bread): 1 cup yellow cornmeal 1 1/2 Tbsp. salt 1/4 cup grated cheese (Swiss) 1/4 cup soft butter 4 cups water Add cornmeal, gradually, to boiling, salted water, stiring constantly. Cook 20 minutes. Turn into a buttered 8 inch square pan and chill until firm. Cut into strips 1 inch by 2 inches, split each strip in half, spread with butter and sprinkle with cheese. Put the halves together again and butter the top; sprinkle again with cheese. Place on a buttered sheet and bake at 400 degrees for 15 minutes or until brown. (Adapted from recipe file of Office of Urban Affairs, LAUSD, Courtesy of Ms. Gloria Curtis.) Microwave Adobe Bread: 3 cups whole wheat flour 1/2 cup yellow cornmeal 1 package active dry yeast 3 Tbsp. brown sugar 3 Tbsp. oil 1/2 tsp. salt 1 cup milk butter In small bowl of mixer, combine 1 cup flour, cornmeal, yeast, brown sugar, oil, and salt. Pour milk into glass measure and microwave HIGH 1/2 to 3/4 minutes until warm (120-130 degrees). Add to flour mixture while beating on	FILIPINO Ensaimada: 1 Tbsp. dry yeast 1/4 cup warm water 4 cups flour 1/2 tsp. salt 1/2 cup evaporated milk (diluted) 3/8 cup sugar 3/4 cup butter or oleo 6 egg yolks Melt yeast in warm water. Let stand a few minutes until mixture is foamy. Sift the flour and salt together, two times. Add about 1 Tbsp. sugar and about 1/2 cup flour to yeast and water and set aside. Cream butter, add sugar and continue beating until well blended. Add yolks, one at a time, beating well. Add flour alternately with milk. Beat in yeast mixture. Beat thoroughly until smooth and elastic. Place in greased bowl. Cover with clean towel and let rise until double in bulk. Separate into small equal portions. Roll out each to a thin sheet, butter well and roll sheet as you would a jelly roll. Coil this into a bun, place in a greased ensaimada mold and set aside to rise. When double in bulk, bake in 350 degree oven until golden brown. Brush with butter and dust with sugar. (Adapted from Recipes of the Philippines.)

BLACK AMERICAN HERITAGE

LOS ANGELES

Shortnin' Bread:
- 2 1/2 cups all-purpose flour
- 1/2 cup packed light brown sugar
- 1/2 tsp. salt
- 1 cup butter, softened

Stir flour, sugar and salt to taste. Cut in butter with electric beater at low speed or with pastry blender. Gather into a ball. Put on lightly floured surface and pat or roll out to 1/2 inch thickness. (Dough is very "short" so handle carefully.) Cut in diamonds or squares and bake on ungreased cookie sheets in moderate oven, 375 degrees, for 15 minutes or until lightly browned. (From Multiethnic Studies in the Elementary Classroom; reprinted with permission.)

Hush Puppies:
- 2 cups corn meal
- 1 tsp. salt
- 1 tsp. baking powder
- 1 1/4 cups milk
- 1/2 cup water
- 1 large onion, chopped fine

Sift the dry ingredients together and add the milk and water. Stir in the chopped onion. Add more meal and milk as may be necessary to form a soft but workable

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

JEWISH

Challah (Egg bread):
- 1 package active dry yeast
- 1/4 cup warm water
- 1/4 cup Second Nature egg substitute
- 1/4 cup sugar   1 tsp. salt
- 1/4 cup oleo   3 cups flour

In large bowl sprinkle yeast over the warm water; let stand 5 minutes. Add egg substitute, sugar, salt, oleo and 2 cups flour. Beat until smooth. Gradually beat in enough remaining flour to make a soft dough. Turn out on floured board; knead 5 minutes until smooth. Place dough in oiled clean bowl, cover and let rise 1 1/2 to 2 hours or until double in bulk. Punch down and divide into 3 equal portions. With hands form each portion into a roll 2 inches wide and 14 inches long. Braid the three rolls and pinch ends to seal. Place on greased baking sheet. Cover and let rise until double in bulk, about 1 hour. Bake at 375 degrees for 30-35 minutes or until done. Cool on rack. NOTE: for a shiny crust, brush challah with a mixture of 2 Tbsp. egg substitute and 1 Tbsp. water 10 minutes before end of baking time. (Can be purchased.)

HISPANIC AMERICAN HERITAGE

MEXICAN/LOS ANGELES

Tortillas de Harina (Flour tortillas):
- 4 cups flour
- 1/2 tsp. baking powder
- 1/2 tsp. salt
- 2 Tbsp. oil
- 1/2 cup lukewarm water or more if needed

Combine all the ingredients. Mix with the hands until a nice ball of dough is formed. Make into small balls the size you want your tortilla to be. Roll them out, or pat them out with your hands. Make them round, and cook them on a griddle. (From Jessie Rivera; Teachers, Parents and Children of Montague St. School, My Favorite Recipe.)

PARAGUAYAN

Sopa Paraguaya (Cornbread):
- 1 cup yellow cornmeal
- 1 cup flour
- 1/2 cup sugar
- 1 Tbsp. baking powder
- 1 tsp. salt
- 1 egg   1 cup milk
- 1 1/4 cup butter
- 1 small onion, minced
- 1/2 tsp. butter
- 4 oz. Monterey Jack or Muenster Cheese

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Bread (Cont'd.)	low speed. Beat 3 minutes at high speed, scraping bowl occasionally. Add 1/2 cup flour and beat at medium speed one minute longer. Stir in enough remaining flour to make a soft dough. Turn onto lightly floured surface. Knead 5 to 10 minutes until smooth and dough does not absorb any more flour. Shape to form a 5 1/2 inch flattened ball. Place in buttered 1 1/2 quart casserole which has been sprinkled with cornmeal. Butter top and sides of dough. Place casserole in 13x9 inch or 10 inch square pyrex dish. Cover with plastic wrap. Microwave WARM 30 minutes until dough is almost doubled in size. Remove plastic wrap and leave casserole in water bath. To bake, microwave SIMMER 10-12 minutes or until no doughy spots remain. (Check at 7 minutes.) If center top feels dry, cover just the center with a small piece of plastic wrap. Let stand 5 minutes. Brush with melted butter. Remove from casserole and cool. If desired, wrap in freezer paper and store. Makes 4 servings. (Adapted from Valley News Food Section, October, 1975.)	CHINESE/LOS ANGELES Bow (Steamed buns, Americanized method): Steamed buns, called bow, are savory yeast-dough pastries with round shape, smooth white skin, meat filling, and often a red dot or swirl on top. These are easy to make at home, very pleasing to American tastes, and practical because the buns freeze well. They should be combined with a hot meat and vegetable dish. Easy Chinese Bows (yields 10 bows) Filling: 1 c. roast pork 2 stalks of green onions 1 small can of mushrooms or 5 black mushrooms (soak until soft) 1 Tbsp. cornstarch Oyster sauce Buns: 1 can refrigerator biscuits Red food coloring 1 straw 10 3" squares of waxed paper 1. Dice pork into 1/4" cubes. 2. Chop green onions and mushrooms. Combine with pork. 3. Combine mushroom liquid, cornstarch in small saucepan; heat to boiling, until mixture thickens to form gravy. 4. Add oyster sauce and meat mixture to gravy mixture; simmer 10 minutes

BLACK AMERICAN HERITAGE

dough. With the hands, make pieces of the dough into pones (oblong cakes) about 5 inches long and 3 inches wide, and about 3/4 inches thick. Fry in deep fat until well browned. (Adapted from Multiethnic Studies in the Elementary Classroom.)

Fry Bread:
- 4 cups flour 1 tsp. salt
- 2 Tbsp. baking powder
- 1/2 cup shortening

Mix flour, baking powder and salt. While stirring, blend in shortening until mixture has the texture of cornmeal. Gradually add up to 1 cup of water, using only enough to make dough stick together. Knead dough until it is soft and pliable. Roll into fist-sized balls. Let stand, covered by a towel, for 10 minutes. Pat out to the size of large pancakes.
Fry in one inch of oil in a heavy iron skillet until golden on both sides. Pierce any air pockets with a fork. Drain on paper towels or brown paper. Serve warm with sugar, honey or jam. (From Sacramento City Unified School District, Sharing Our Diversity.)

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

ENGLISH

English Pancakes:
- 1 cup sifted flour
- 1/2 tsp. salt
- 3 eggs 1 cup milk
- 2 Tbsp. melted shortening or cooking oil

Sift flour and salt. Combine beaten eggs and milk. Add dry ingredients to eggs and milk; add shortening. Beat to a smooth batter. Heat a greased frying pan. Tilt pan so the batter spreads out. Turn pancake over as soon as it is brown. Brown other side. Roll up the pancakes. Serves 4. (Adapted from Foods From Many Countries.)

SWEDISH

Limpa

MIDDLE EASTERN

Pita (Pocket Bread)

PORTUGUESE

Pao Doce (Sweet Bread)

FRENCH

French Bread

GREEK

Tsoureki (Easter Bread)

HISPANIC AMERICAN HERITAGE

Mix the dry ingredients together into a large bowl and stir well. Break the egg into a small bowl and beat it lightly with a fork. Make a hollow in the center of the dry ingredients and pour the beaten egg into it. Add milk and beat mixture for a minute. Saute the minced onion in the butter until it is light gold in color. Grate the cheese. Fold the melted butter, onions and grated cheese into the cornbread batter. Bake in 425 degree oven for 25 minutes. The top should be lightly browned. Test with a toothpick. Cool. Cut into squares. Serve while still warm. Serves 8-10. (Adapted from Many Hands Cooking.)

MEXICAN

Pan de Elote (Cheesebread):
- 1 cup oleo
- 1/4 cup sugar 4 eggs
- 1 can (4 oz.) diced green chilies
- 1 can (17 oz.) cream style corn
- 1/2 cup shredded natural Monterey Jack cheese
- 1/2 cup shredded sharp natural Cheddar cheese

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Bread (Cont'd.)		5. Cool mixture in refrigerator until firm, approximately two hours. 6. Flatten biscuits; place 2 generous teaspoons of filling into the center of each biscuit. 7. Pinch edges together and place pinched side on the waxed sheets. 8. Steam buns for 15 minutes. 9. When the buns are cool, put three red circles on the top center with the straw.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Corn Bread: 2 cups white cornmeal 1 Tbsp. sugar 1 tsp. salt 2 tsp. baking powder 2 Tbsp. drippings or shortening 2 1/2 cups buttermilk 2 eggs Put cornmeal, sugar, salt, and baking powder into mixing bowl. Add eggs and milk. Melt drippings or shortening in baking pan in oven. Stir in batter. Pour batter into pan and bake 20-25 minutes at 450 degrees. (Adapted from The Negro Almanac, 1967. Office of Urban Affairs, LAUSD.)	RUSSIAN Black Bread ARABIC Khoubz Araby (Arab bread) GERMAN Weissbrot Mit Kummel (White bread with caraway seeds) FINNISH Suomalaisleipa (Finnish bread) NORWEGIAN Lefser (Potato bread) ARMENIAN Peda Bread SCOTTISH Oatmeal Soy Bread POLISH Coffee Cake ISRAELI Matzos	1 cup flour 1 cup cornmeal 4 tsp. baking powder 1/2 tsp. salt Cream margarine and sugar. Blend in eggs. Stir in chilies, corn and cheese. Combine dry ingredients. Add to corn mixture, mixing until well blended. Pour into greased and floured baking dish, 11 3/4x7 1/2 inch. Bake at 325 degrees, 50 to 55 minutes or until toothpick inserted comes out clean. Serve warm. (Contributed by Mitzi Gaynor in the Valley News Food Section, May 13, 1976.) MEXICAN/LOS ANGELES Bunuelos (Mexican pastry): 1 pkg. flour tortillas 1 deep fryer (electric) with oil cinnamon and sugar mixture Cut tortillas in 4 inch pieces. Drop in hot oil. (Have volunteer/aide stay and manage the fryer.) Remove from oil and drain on paper towels. Place on wax paper and immediately sprinkle with the cinnamon and sugar mixture. Serves 50. (1 large package tortillas.) (Adapted from Foods From Many Countries.)

THE UNIVERSALITY AND DIFFERENCES OF FOODS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Bread (Cont'd.)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
		MEXICAN Jalapeno Corn Bread **PORTUGUESE** Massa Sovada (Portuguese sweet bread) Broa (Portuguese cornbread) **PUERTO RICAN** Pan de Majorca (Chewy sweet roll) **BARBADOS** Coconut Bread **JAMAICAN** Banana Bread

THE UNIVERSALITY AND DIFFERENCES OF FOODS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FRUITS AND VEGETABLES Fruits	Typical fruits: crabapples peaches apples wild cherries wild strawberries cranberries other berries (Wild strawberries were first discovered and eaten by American Indians.)	Typical fruits: papayas limes pears peaches cherries breadfruit plums watermelons coconuts lichees grapefruit loquats grapes mangoes persimmons honeydews other melons apricots lemons pineapples tangerines kumquats oranges gooseberries JAPANESE Mikan (mi-kan) orange Kaki (ka-ki) persimmon THAILAND Rakam (strawberry) SUMATRA Djeruk-manis (sweet orange) Djenkol (acid fruit) PHILIPPINES Calamansi (sour lime) Kamias (cucumber-like fruit) CHINESE Kiwi (gooseberry) Shih-chin-kuo-pin (watermelon shell filled with fruit): 1 medium-size ripe watermelon 24 canned lichee nuts, drained

BLACK AMERICAN HERITAGE

AFRICAN, SOUTHERN UNITED STATES, AND WEST INDIES

Typical fruits:

- figs
- bananas
- grapes
- olives
- limes
- pineapples
- peaches
- mangoes
- carmobolas
- eggfruit (Ti-Es)
- avocados
- cerumons
- coconuts
- oranges
- pears
- papayas
- apples
- honeydews
- melons
- longans
- sopodillas(naseberries)
- cherimoyas
- sweequassas

BARBADOS

Banana Pudding:

Banana means "fruit of the wise men." An early Roman scholar told of wise men in India who sat for days under the banana plants eating the delicious fruit. Today, bananas are eaten all over the world. They grow best in hot and rainy areas like this island in the West Indies. Buy plump, firm, unbruised, bright yellow fruit. Bananas that are hard are not yet ripe. Leave them at room temperature for a day or two until they soften.

4 bananas	1 cup milk
2 eggs	pinch of cinnamon

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

Typical fruits:

- apples
- berries
- apricots
- citrus fruit
- grapes
- dates
- pears
- peaches
- melons
- avocados
- nectarines

GERMAN

Backobstkompott (Compote):

5 cups mixed dried fruits
2 cups sugar
Peel of 1 lemon, cut in matchstick size pieces
1 cinnamon stick

Soak the fruit overnight in water about 1 inch level above the fruit. In the morning pour off the liquid, and combine the liquid with water to make 1 quart. Put sugar, lemon peel, cinnamon, and liquid into a large heavy saucepan, and bring to boil, stirring often. When sugar is dissolved, add fruit, reduce heat to simmer and cook uncovered until fruit is tender to the fork, about 10 minutes. With a slotted spoon put the fruit into a heatproof dish. Boil the syrup until it is slightly thickened, about 5 minutes.

HISPANIC AMERICAN HERITAGE

Typical fruits:

- grapes
- lemons
- dates
- papayas
- pitahayas
- mangoes
- nopals
- mameys
- melons
- zapotes
- avocados (aguacate)
- custard apples(guanábanas)
- pineapple (piñas)
- soursops
- guava (guayabas)

MEXICAN

Guacamole:

2 ripe avocados, medium size
2 Tbsp. lemon juice
2 Tbsp. grated onion
2 Tbsp. chopped canned green chili
2 cloves garlic, crushed
1/2 tsp. salt
1/4 tsp. pepper

Mix all ingredients together. Cover and chill. Place on individual plates. Serve with corn chips or tortilla chips. (From Foods From Many Countries.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Fruits (Cont'd.)		8 canned loquats, drained 8 preserved kumquats, drained 8 canned water packed kumquats, drained Cut the melon in half crosswise. Scoop out pulp, remove seeds, and cut into cubes or balls. Combine melon and other fruit (cantaloupe, orange sections, apple wedges, or other fruits may be added or substituted for some of the fruits listed.) Spoon fruit back into melon shells. Chill and serve. (Contributed by Susan Lee.) Notes on Fruit: Kaki (kȧ-kĭ) persimmon, is a fruit that ripens in farmyards and on hillsides all over Japan. Fresh, the kaki is segmented and served as dessert all autumn long. Its taste lies somewhere between apple and apricot. Dried, the kaki becomes a winter staple, excellent for between meal nibbling, and an indispensable part of the New Year holiday. The breadfruit is cherished all through the Pacific, not only as a staple but as a delicacy. Stripped of its knobby skin by means of a seashell or coconut shell (some Pacific Islanders say breadfruit must never be touched with metal) and baked or broiled, the fibrous flesh of the breadfruit comes out tasting like a campfire potato or yam. In Hawaii, breadfruit chips, like

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
2 slices of white bread 1/2 cup sugar 2 limes 1/2 tsp. vanilla 4 Tbsp. butter Peel the bananas and mash with a fork in a mixing bowl. Add eggs; beat into the mashed banana. Crumble the bread into bread crumbs; add these, sugar, vanilla milk and cinnamon to the banana mixture. Add the juice of the limes to the mixture. Stir well. Add melted butter to the mixture. Beat this mixture well (75 strokes). Pour the banana mixture into the pan. Bake at 375 degrees for 1 hour. Remove the pudding from the oven and let it cool for 1 hour. Cut into squares. Serves 10-12. (From Many Hands Cooking.) UGANDA Fruit Platter: Ugandans don't eat dessert. They snack on sweet ripe fruit and pieces of sugar cane. Uganda's hot, wet climate is ideal for growing fruit. Yellow bananas, peeled and eaten raw, cubes of fresh pineapple, orange sections, and slices of pawpaw (papaya) make up a typical fruit platter.		

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Fruits (Cont'd.)		potato chips, are sold in bags in the supermarket. When breadfruit starts to feel soft as a ripe banana, and the green skin starts turning yellow and brown, then it is ripe and sweet enough to be baked as a dessert, with the core pulled out and sugar and butter poured in. JAPANESE Gleaming Jewels: This gelatin-type dessert sets at room temperature and is entirely different in texture from Western style jelled desserts. Agar agar is seaweed and tasteless by itself. It is very sturdy and holds up even on a warm day when regular gelatin would melt. 2 oz. agar agar (Japanese kanten) 3 cups water 1 1/3 cup sugar dash salt 1 tsp. lemon juice 1 cup crushed pineapple, mandarin oranges Wash and squeeze agar agar in a bowl with lots of cold water to remove any sediment. Rinse and remove all water by squeezing the agar agar. Place agar agar in sauce pan, add 3 cups water and some red food coloring. Soak 30 minutes. Then cook over medium heat. Stir until dissolved. Add sugar and salt. Stir. Strain through a fine sieve into a 9 inch square pan. Add lemon juice. After 15 minutes add fruit. When set, cut into desired shapes. (Contributed by Mary Moreno, Eagle Rock High School.)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Use the fruits that are in season. Peel the fruit before placing on the platter. Arrange tastefully and aesthetically. Example: arrange the bananas so that they radiate from the center of the platter like the spokes of a wheel. Put the orange slices and the papaya or melon slices between the banana slices. Squeeze the lime juice over the banana. Lime juice or lemon juice keeps bananas from turning brown. (From Many Hands Cooking)		

THE UNIVERSALITY AND DIFFERENCES OF FOODS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FRUITS AND VEGETABLES Vegetables 137	Typical vegetables: corn squashes sweet potatoes white potatoes green peppers red peppers wild onions tomatoes beans pumpkins artichokes chiles chayotes frijoles yuccas Baked Pumpkin: 1 medium pumpkin 1 cup sugar 1 tsp. salt 1/2 tsp. cinnamon Peel and cube the pumpkin. Place pumpkin cubes in baking dish and sprinkle with sugar and salt. Cover pan with foil and bake until soft. Shake cinnamon over pumpkin. Serves 25. Zuni Succotash: 1 Tbsp. shortening 1 pound beef, cubed or ground 2 cups string beans, cut (fresh or canned) 2 cups corn, whole kernel (fresh or canned) 2 Tbsp. sunflower seeds, shelled and crushed water to cover salt to taste	Typical vegetables: cabbages red beets sweet potatoes white potatoes cucumbers daikon (radish) soybeans taro roots dried gourds lotus roots snow peas bamboo shoots burdock red beans black beans ginger root eggplant parsley celery squashes various mushrooms, esp. shiitake bok choy (Chinese lettuce) siv choy (Chinese cabbage) dav gok (long string beans) CHINESE Chinese Slaw: 1 tsp. salt 1/4 tsp. pepper 1/2 tsp. dry mustard 1/2 tsp. grated onion 1/3 cup vinegar 2 Tbsp. sugar 3 Tbsp. salad oil 3 cups diagonally cut celery cabbage Mix all ingredients, except cabbage, in a large bowl. Add cabbage. Toss to mix well. Chill. Garnish with watercress or sliced hard-boiled eggs. Serves 4. 138

BLACK AMERICAN HERITAGE

AFRICAN, SOUTHERN UNITED STATES, AND WEST INDIES

Typical vegetables:

- corn
- manioc
- beans
- soya beans
- turnips
- collards
- mustard greens
- white potatoes
- sweet potatoes
- yams
- cucoyams
- cabbages
- okra
- squashes
- cucumbers
- red beets
- onions
- tomatoes
- peas
- spinach
- carrots

GHANA, NIGERIA

Fufu (Mashed vegetable):

- 2 pounds yams or sweet potatoes
- 1 Tsp. salt

Cook yams in boiling, salted water until tender. Cool and remove skins. Mash well. Add salt, pepper and margarine to taste. Put into a deep mixing bowl and beat with a heavy wooden spoon until soft and smooth. Shape into a mound and serve in warm dish. Serves 12 to 15.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

Typical vegetables:

- peas
- beans
- lentils
- turnips
- broccoli
- cucumbers
- mushrooms
- potatoes
- cabbages
- onions
- spinach
- tomatoes
- lettuce
- carrots
- eggplant
- felafel

FRENCH

French-style Peas (Petits pois à la Française):

- lettuce leaves
- 2 cups shelled peas (or 1 1 1/2 lb. pkg. frozen green peas)
- 1/2 tsp. salt
- dash of pepper, nutmeg, and sugar
- 1/4 cup butter or oleo

Line bottom and sides of heavy saucepan with washed lettuce leaves. Add peas. Sprinkle with salt, pepper, nutmeg, and sugar. Add butter. Cover with lettuce leaves. Cook, covered, over low heat for 20 minutes or until tender. Discard lettuce leaves.

HISPANIC AMERICAN HERITAGE

Typical vegetables:

- camote (sweet potatoes)
- beans
- manioc
- potatoes
- onions
- maize (corn)
- tomates/jotomates (tomatoes)
- jicama

MEXICAN

Refried Beans:

- 1 can (approx. 2 lbs.) refried beans
- 1 cup grated cheese
- 3 green onions, coarsely chopped

Heat the refried beans. Top with grated cheese and chopped green onions (optional).

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Vegetables (Cont.)	Brown beef well in shortening. Add vegetables and simmer until meat is tender. Add crushed sunflower seeds to thicken and salt to taste. Serves 4.	Egg Flower Soup (Dhan Fah Tong): 1/2 cup finely chopped water chestnuts 1 quart chicken broth 2 eggs salt and pepper to taste Place water chestnuts in boiling chicken broth, and cook for about 5 minutes. Beat eggs and pour them into chicken broth after turning off the fire. Stir well and slowly until egg forms small flowers. Add salt and pepper to taste. Serves 4.
141		142

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ITALIAN Tossed Salad (Insalata mista): 2 heads lettuce, washed, dried, and chilled 12 radishes, sliced thin 1 red onion, sliced in rings 5 tomatoes, cut in wedges 2 cloves garlic, cut in pieces with toothpicks in each piece 1 tsp. salt 1/4 tsp. paprika 1/2 tsp. black pepper 3 tsp. white vinegar 2 Tbsp. olive oil or 1/4 cup salad oil 1 medium cucumber, sliced thin Chill all vegetables after they have been washed and prepared. Rub the inside of a salad bowl with sliced garlic clove. Add salt, paprika, and black pepper. Stir in white vinegar. Stir in olive oil. Mix in sliced cucumbers. Take hearts out of onion rings and add. Cover bowl and place in refrigerator to marinate. Just before serving time, add tomatoes, radishes, and lettuce. 12 servings. SWEDISH Swedish Carrots: 6 strips of bacon, diced 2 bunches of carrots 1 No. 303 can whole tiny onions 1 Tsp. cornstarch or flour	

THE UNIVERSALITY AND DIFFERENCES OF FOODS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Vegetables (Cont.)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	Sauté bacon until brown in heavy skillet. Remove excess fat. Scrape and cut carrots into small slices or pieces. Put in skillet. Add water and some onion juice until carrots are covered. Cook until almost done. Dissolve cornstarch in water, and add to carrot mixture to thicken it slightly. Add whole onions, and reduce heat to low (or place in serving casserole in order to hold until serving time). DANISH Cucumber Salad (Agurkesalet): 3 large cucumbers 1 cup water 1 cup vinegar 1 tsp. black pepper, if desired sugar to taste Wash and dry cucumbers thoroughly. Peel, and cut into very thin slices. Mix water and vinegar. Sweeten to taste. Add the cucumber slices. Sprinkle with pepper. Let stand for 1 hour before serving. Serves 9.	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEATS AND FISH		JAPANESE Sukiyaki: 1 pound round steak, 1/8 inch thick, cut cross grain into bite-size pieces 6 medium size onions 1/2 cup sugar 1 bunch spinach, washed and cut into bite-size pieces 1 small can of bamboo shoots, sliced 1/2 cup soy sauce 1/4 cup water Cut the vegetables into bite-size pieces. Divide all the ingredients into 3 portions to be cooked in 3 successive servings. Sear 1/3 of the steak in a small amount of oil in a skillet. Add vegetables, soy sauce, and sugar. Add 1 to 2 tablespoons of water if necessary. Stir occasionally. Cook until tender (about 10-15 minutes.) Serves 6. Broiled Meat (Teriyaki): 1/4 cup sugar 1/2 cup soy sauce 2 tsp. grated fresh ginger root (shoga) 1/2 tsp. garlic, minced 1 pound steak, sliced into 4 to 6 inch strips Combine all ingredients, except meat. Add the meat to the mixture and marinate for 2 hours in the refrigerator. Put the meat on bamboo skewers which can be purchased in Oriental shops. Brush sauce on meat. Broil or grill on hibachi.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIAN Groundnut Stew (Moamba): (West Africa) 4 pounds meat (chunks of beef, lamb, or chicken) 6 cups water 1 1/2 cups ground peanuts 2 onions, chopped fine 2 sweet potatoes, peeled and quartered 6 hard boiled eggs, shelled 4 cups hot cooked rice Put meat in water, bring to boil, simmer for 30 minutes. Add the peanuts and stir well. Add the onions, sweet potatoes, salt. Cook for 1 1/2 to 2 hours, or until meat is tender. When ready to serve, place 1/2 egg on each plate and cover with some of the rice. Place the meat and sauce on top of the rice. Serve with side dish of sliced cucumbers, chutney and sliced bananas. Serves 12.	SWEDISH Swedish Meatballs: 1 pound ground beef 1/2 cup fine dry bread crumbs 1 egg 2/3 cup milk 2 Tbsp. grated onion 1 tsp. salt 1/8 tsp. nutmeg (optional) 1/3 cup flour 1 quart cold water Mix all ingredients, except flour and water. Lightly form 1 1/2 inch balls (approximately 4 centimeters). Brown in hot fat. Remove meatballs from pan. Brown flour in the remaining fat. Add cold water to browned flour. Cool until thickened. Add meatballs. Simmer 20 minutes. Serves 6. (From Foods From Many Countries.)	

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, learners will be able to identify three similar foods from different cultures. Examples: 3 rice dishes 3 meat-on-skewer dishes 3 snacks made of grain	Have the children name their favorite foods. Divide the class into small groups to conduct research in the origins of favorite foods. (Example: All pizza fans working together. If many children name the same dishes, you may have to make some related assignments.)	Language Arts Social Science
	Ask the groups to try to find a similar food in another culture. (Examples: pizza and lahmajoun; burritos and cassia pork or mu shiu pork; knishes and empanadas; tacos and egg rolls; spaghetti and Chinese noodles; tacos and cheeseburgers.) Suggestion: Ask parents and refer to international cookbooks, such as *Many Hands Cooking*.	Social Science
	Using the food grid, discuss similar foods from various cultures. If possible, arrange for children to taste and compare similar dishes. (See Taste Day activity.)	Language Arts
The learner will experience, through tasting, smelling, and touching, similar types of foods prepared in ways typical of various cultures.	Arrange a series of Taste Days, including some or all of the following: 1. Plan Taste Days for use of several different but related foods. (Examples: several rice dishes, vegetable dishes with similar ingredients prepared differently, or ground meat dishes from several cultures.) If cooking is not possible, arrange for bread and cheese tasting, using breads from different cultures and a variety of imported or foreign-type cheeses.	

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will experience, through tasting, smelling, and touching, similar types of foods prepared in ways typical of various cultures.	2. With the help of parents or volunteers, make some of the dishes in the classroom. If possible, introduce other dishes which are purchased or provided by parents. Include some unfamiliar foods. Encourage parents to assist with favorite family dishes from various cultures.	
	3. In the tasting process, encourage the learners to think of the odor and texture of the food as well as the taste.	Science
	4. Help children to learn the names of the foods in other languages. Have the learners ask for the foods by those names.	Language Arts
	5. Have learners tell or write about a "new" food which they have tasted that day, which they especially liked, and which they would like to try again.	Language Arts
	6. Help children to prepare and illustrate a recipe book of the dishes served on Taste Day. Include metric as well as English measures if possible.	Mathematics
	Taste Day should have considerable parent involvement. It may be easier to arrange as part of a multicultural celebration; but it should include classroom study of the similarities and differences among foods and emphasis on comparison of similar dishes through tasting. Comparisons should not be competitions, so the "Which one is better?" approach should be avoided.	

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will experience, through tasting, smelling, and touching, similar types of foods prepared in ways typical of various cultures.	Help children to make a scrapbook of pictures of foods for special occasions and from various cultures. Include recipes if possible.	Art
	Arrange a walking trip to a nearby supermarket. Ask children to see how many cultures they can find represented by foods in the store.	
	Lead children in singing songs about food, such as: "Atadwe: (Ghana) New Dimensions in Music "Before Dinner" (Congo) Discovering Music Together, 3 "Planting Cabbage" (France) Making Music Your Own, 1 "Tabulitora" (Lebanon) New Dimensions in Music "Luis, Luis, Luis" (Puerto Rico) Making Music Your Own, 2 "The Molock Song" (Quileute Indian) Discovering Music Together, 3 "H'Atira" (Pawnee Indian) Making Music Your Own, 3 "Street Vendors" (Japan) Discovering Music Together, 2	Music

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, learners will be able to list components of a meal (such as a picnic) composed entirely of foods from cultures other than their own.	Discuss food groups and well-balanced meals. Help children to compose well-balanced menus including food from various cultures.	Health
(Refer to objectives listed in each textbook.)	Ask class to name examples of fruits and vegetables. Classify them according to color, shape, plant source (tree, bush, individual plant). Refer to similar exercises in:	
	Scott Foresman Reading Systems, K or Grade 1 *I Like* (TG, Chapter 1, pp. 2-16); *Colors* (TG, Chapter 2, pp. 2-16).	Reading
	Addison Wesley Series, Level I *Investigating School Mathematics*, p. 21 (TG p. 40).	Mathematics
	J. B. Lippincott, Readiness for Learning Clinic, Kindergarten *Visual Motor Perception Skills*, Card 21, Drawing Common Forms *Verbal Communication Skills*, Card 2, Detective; Card 12, Making Picture Books; Card 13, Naming Objects in the Room	Pre-Reading
	Using the bulletin board:	
	Ask the children to bring to school magazines, fruit and vegetable catalogs, and	Art Language

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	old discarded picture books. Let them cut out colored pictures of foods for display.	
	In a bulletin board exhibit, list the names of the eight colors most used by the learners. Arrange the different colored foods around them. If a picture of a pink ham is used, for example, explain how the color pink is made by mixing two colors together. Discuss the green of peas and compare it to the green of spinach, cabbage, lettuce, green peppers, or celery. This study will introduce learners to shade and hue of colors--colors that are all alike and called green but not alike in hue.	Art Health
	Use the bulletin board for a game such as the following: Place color-name cards around the room. Give each child in the room a food name. When you call the name of the "food," the learner must go to his/her own color name and hold it up. Try to name the food that portrays the color with which the child is familiar. Examples: peach, peach; apricot, orange; tomato, red; watermelon, red. What colors rarely occur in food?	Language Arts Reading
	Use the bulletin board to display the results of an art lesson. Let the learners use crayons or other art processes to make pictures that show food being used in imaginative ways.	Art

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Learning about geometrics: Learners are always surprised to realize that many foods have geometric shapes. Ask them to think of foods shaped in: Circles: cookies, pancakes, tortillas, osushi, oranges, plums, biscuits, puri bread, onigiri, fofos, bagels. Squares: crackers, bread, sandwiches. Triangles: wonton, pieces of pie, a half cut of sandwich. Rectangles: wonton, cake, ice cream bars, tacos, cookies, slices of bread or a loaf of bread. Arrange for children to make a chart of foods that have geometric shapes. Ask children to bring to class or draw pictures of foods to illustrate this chart. Place examples of the foods next to labels that name the type of shapes concerned.	Mathematics
	Use the charts already prepared to illustrate foods of geometric shapes. Ask learners to make cards with geometric shapes on them. Begin by giving each child only one card. When the child's name is called, he/she must match the card with the correct shape on the chart, name the shape, and name the food.	Mathematics Language Arts

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Food-word associations:	
	Provide the learners with old magazines and seed catalogs. Ask each learner to find at least two favorite foods, cut out pictures of them, and paste them on construction paper. Or, the learner can color or paint a favorite food. Use these to discuss important information about food: Which foods grow beneath the ground, above the ground, grow on bushes, and grow on trees? From which countries do they come? Learners can make individual folders for the materials. Many city learners have never seen peas or beans growing on bushes, berries on vines, or fruits on trees. Many learners think that all foods come from this country.	Art Reading Science Social Science
	The above activity may later be included in the learner's personal "I Am ______________" book. (See page 9, Self-Identity Unit.)	
	Use favorite-food cards, and place these in a stack. Each learner may take two cards. Tell the learners they should study the cards they hold up and make up stories about the foods, using information they have learned. Give them several minutes to do this. As each learner's name is called he/she must stand up and show a card while telling the story about that food. These stories are often delightfully imaginative. Sometimes they are simply word-association recitals. The way in which a	Reading Language Arts

SUGGESTED ACTIVITIES
THE UNIVERSALITY AND DIFFERENCES OF FOODS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	learner expresses himself/herself can reveal much about the learner, his/her thoughts, his/her likes and dislikes for particular foods, and even his/her emotions. Food-words and possible associations may include: onion--hot, green, ring, grows in ground, smelly, daddy loves 'em, mommy hates 'em rice--fried, boiled, white, brown, Chinese, sticky, mushy	
	The learner makes a collage picture using cut-out magazine pictures. Examples for headings: Fruits I Like, Red Fruit, Green Fruit, One Fruit, Three Vegetables, Fruits That Come Over the Oceans, and Fruits That We Can Pick Off a Tree.	Art
	The learner makes print designs, using scalloped or carved fruit or vegetables. Examples: potato prints, cabbage prints, turnip prints.	Art
	The learner makes replicas of fruit from clay or paper maché.	Art

187

188

TRADITIONAL FOLK ARTS AND CRAFTS

BACKGROUND

In many cultures, works of art are not created for the sake of beauty so much as for emotional and religious significance. Arts and crafts often express beliefs and traditions of people. Some believe art began with painting, scarifying, and tattooing the skin for adornment. These practices were common to most hunting tribes, except Eskimos, because of the climate in their region.

As a result of the activities of the Crusaders, explorers, and other adventurers who traded and exchanged ideas and goods in many countries, there are similarities between arts and crafts in many cultures. Macramé, the art of knotting, is used in some form or another in most cultures. For example, in Arabia, macramé is used on kerchiefs and shawls; in Babylonia, it is used for fringes on costumes; in Italy, towels are made using a macramé technique; in Spain, lace is macraméd. The knowledge of macramé was exported to South America and California during the 19th Century. England and France publish macramé books, and in Mediterranean areas macramé is taught to children of both sexes.

The arts and crafts of early Black Americans of the United States have not been sufficiently recognized. Blacks, slave and free, supplied the skilled manpower required for building mansions and other structures on the plantations. After the War of Independence, Blacks were encouraged to create art, which was used in their masters' homes and by their own people.

Chinese, Japanese, and Korean works of art differ considerably in their visual forms and spiritual content from those produced in Western cultures. The importance of positive-negative balances and the consequent use of empty space in painting reflects Eastern philosophy. The relationship between art and official life at one time was a distinctive aspect of Chinese culture; almost all works of art were produced in courts for rulers and nobles.

REFERENCES

BOOKS

Clark, Ann. Little Indian Pottery Maker. Melmont Publishers, 1955.

Glubock, Shirley. The Art of Africa. New York: Harper and Row, 1965.

Glubock, Shirley. The Art of the North American Indian. New York: Harper and Row, 1964.

Harvey, Virginia. Macramé, the Art of Creative Knotting. New York: Van Nostrand Reinhold, 1967.

Kasahara, Kunihiko. Creative Origami. Tokyo: Japan Publications, Inc., 1968.

Lucy Learns to Weave. Phoenix, Arizona: The Navajo Curriculum Center Press.

Marquevich, Pat, and Shelly Spiegel. Multiethnic Studies in the Elementary School Classroom. Pico Rivera, Calif.: Education in Motion Publications, 1975.

Moseley, Virginia. Crafts Designs. Belmont, Calif.: Wadsworth Publishing, 1962.

Pijoan, Joseph. History of Art. New York: Harper and Brothers, 1927.

Schneider, Richard C. Crafts of the North American Indians. New York: Van Nostrand Reinhold Co., 1972.

Swan, Peter. Art of China, Korea, and Japan. New York: Frederick A. Praeger, 1963.

Whiteford, Andrew. North American Indian Arts. New York: Golden Press, 1970.

AUDIO VISUAL MATERIALS

African Craftsman: The Ashanti. BFA Educational Media, 11 min., color.

Arts and Crafts in West Africa. BFA Educational Media, 11 min., color.

Arts and Crafts of Mexico, Part I: Pottery and Weaving. Encyclopaedia Britannica Educational Corp., 14 min., color.

Arts and Crafts of Mexico, Part II: Basketry, Stone, Wood and Metals. Encyclopaedia Britannica Educational Corp., 11 min., color.

171

172

Indian Families of the California Desert. Educational Horizons, 15 min., color.

Indian Artists of the Southwest. Encyclopaedia Britannica Educational Corp., 15 min., color.

Japanese Handicrafts. BFA Educational Media, 10 min., color.

Maria of the Pueblos. Centron Productions, 15 min., color.

Paper Maché. Independent Film Producers, 15 min.

Southwest Indian Arts and Crafts. Coronet Instructional Films, 14 min., color.

GOAL

To develop an awareness of similarities and differences among art and craft media, techniques and styles in diverse cultures, and to gain an appreciation of wide variety in art and craft products.

SAMPLE OBJECTIVES

A. At the conclusion of the study, the learner will recognize and distinguish artifacts from three different cultural traditions.

B. The group of learners will complete two craft projects based on knowledge of media, techniques and styles which are traditional in two different ethnic cultures.

C. The learner will choose an art or craft object related to an ethnic culture for classroom display, and will explain his/her choice to the class.

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Pottery	United States Pottery shaped by hand; was a woman's craft. Fired outside, using manure for fuel	Japan Used very simple colors, pottery on wheel; used kiln See page 98.
Textiles	United States Applique, using animal hooves and metal plates See page 99. Navajo Blankets See page 100. Eskimo Women chewed leather to soften it for making clothes. Tlingit Indians Wove Chilkut blankets (the warps are shredded cedar bark twisted with mountain goat's wool; the woofs are pure wool) Plains & Lakes Indians Finger-woven mats, bags and sashes from vegetable and animal fibers.	Hawaii Tapa cloth made from bark on palm leaves Japan Vegetable-dyed cloth Stencils See page 99. Java Batik See page 99.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Africa Was a woman's craft. See page 98.		Mexico Pottery shaped by hand; much left unglazed Iron oxides used
United States Glazed jars; earthen containers See page 98.		
Africa Akinkira cloth See page 99.	India Small mica discs (like mirrors on clothes) to create patterns	Guatemala Back-strap loom
United States Embroidered frocks and patterned textiles produced by slaves for master's family.	United States (European influence) Quilts and coverlets	Mexico Designed on cotton cloth produced by brocading
	Norway Tapestry designed as wall hangings	
	Mediterranean Countries Printed cloth	
	Israeli Torah covers Challah covers Kipot	

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Toys	United States Kachina wooden dolls See page 101. Yuma Indians Clay dolls See page 101. United States Balls made of deer skin and stuffed with deer hair	Japan Paper maché toys Daruma dolls Clay dogs, monkeys Janken PO String games See page 100.
Macramé	California Indians Textiles are mostly openwork fabrics made by looping, netting or crocheting.	
Games	Japan Gō Hana (cards) Shogi Mah-Jongg	

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Africa (Ashanti tribe) Akuaba doll (fertility doll) See page 101.	Greece Children's toys made of paper	
	Arabia Knotted fringes, shawls	South America Macramé imported in 1800's
	Babylonia Fringes on costumes	
	Italy Towels	
	Spain Lace	
	England and France Macramé books	

181

182

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Painting	United States Paintings of hunting and battle scenes on hide Early designs and decorations for dresses, shirts, and shields were painted on. See page 102. Navajos Sand painting See page 103.	Tibet Banners See page 101. China Kites in shapes of birds and animals Polynesia Painting on barkcloth Japan/China/Korea Calligraphy and scroll painting Sumire (brush painting) Bankei (sand painting) See page 101.
Masks	Iroquois (Senecas) Cornhusk masks Iroquois Carved masks made from living trees See page 104. Northwest Coast Elaborate carved wood ceremonial masks Pueblo Indians Masks representing the gods are worn at ceremonial dance, some fitted over the head and topped with "tablats" of wood.	Melanesia Masks See page 103. Japan/China/Korea Paper maché masks of demons and humorous characters

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Africa Rock painting See page 102.	Belgium Paintings of people in everyday scenes	Mexico Mural paintings used for decoration of public places
United States (Creole) Portrait paintings See page 102.	Italy Religious paintings	Brazil Paintings of everyday subjects
	Spain Learned the art of painting from European masters	
	England Portrait painting	
	Paris Considered by some to be the artistic center of the world	
	Israeli Calligraphy Ketubot	
Africa Animal masks, Nimba masks See page 103.		

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Basketry	United States Oldest Indian art, used porcupine quills See page 104.	Japan Made of bamboo, grass, branches, or bark See page 104.
	Pomo Indians of California Excelled in basketry, frequently wove feathers into the baskets	
Sculpture and Carving	United States Carved wooden helmets for Indian warriors. Ornamental combs, tobacco pipes See page 105.	Polynesia, Melanesia Sculpture is main art. Woodcarving See page 105.
	Eskimo Totem poles, carvings on ivory of walrus tusks See page 106.	China Ivory, jade, soapstone, quartz carvings.
	Puget Sound Wood carvings See page 106.	
Paper	Chippewa Preserved ceremonial details of dreams on long (16 inch) birch bark rolls	Made from bamboo, straw, jute, maize leaves, rice, and esparto grass Japan Bark from mulberry osier
	Chippewa and Algonkian Women created transparencies from paper-thin birch bark folded and bitten to make design	Japan Origami art of folding paper Mongiri; Kirigami See page 106.

TRADITIONAL FOLK ARTS AND CRAFTS

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
Africa Cowrie shells, glass beads		
United States Wrought iron crafts; construction of mansions and plantation buildings Nigeria, Benin Famous for sculpture. Very similar throughout Africa. Carvings of iron and gold; ornamental combs See page 105.	Greece Terra-cotta figurines Carvings of stone Israeli Mezuzot spice box, Torah, breast plate, Yad, menorah, dreidel	New Mexico Works of silver, tin, and gold. Wood carvings depicting the Spanish and Indian cultures. Carved jade, tiny life-like figures
	Europe Made of pulp of rags France Paper from wood (Introduced by Reamer) Collage See page 106.	Otomi Indians, Mexico Paper fetish figures Argentina Paper folding Mexico Paper maché piñatas - toys for Christmas filled with candy

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
Paper (Cont'd.)		
Special Arts	Skin leatherwork Moccasins, clothing, pipe holders, pouches, tipi covers Beadwork and shell work Woodwork Boats, dishes, totem poles, utensils, boxes (containers), pipe stems, baby carriers, sleds, flutes Barkwork Canoes, rattles, containers Stonework Arrowheads, blades, points, beads, pendants	Polynesia Tattooing See page 107. Japan Tea ceremony Flower arrangement Bonsai (miniature plants) Landscaping Martial arts Haiku (poetry) Kabuki (theater)

SUGGESTED ACTIVITIES
VARIETY OF FOLK MUSIC

OBJECTIVES	ACTIVITIES	SUBJECT AREA
After completing the unit of study, the learners will:	Learners may match homemade sound to the sounds of various instruments from different cultures. Making Music Your Own, 3, pp. 36-37TG.	Science
Be able to identify by sound musical instruments from several cultures and to tell the culture or region of origin.	Read "Animals Make a Drum." Making Music Your Own, 2, p. 120TG.	Language Arts Reading
Express an interest in selections of music that are representative of many cultures.	Ask parents or community members to demonstrate instruments they play. Request information from music or ethno-musicology departments of local colleges and universities about demonstrations, performances, and recordings that you can use or show the class. Museums, high schools, and music stores are other sources.	Language Arts Reading

GRID REFERENCES

Category: Vocal Music

The human voice is the primary instrument. What a musician sings is more important than how he or she sings.

Songs from many cultures reflect the way people live and what their environment is like. For instance, in Africa, since many tribes have no written languages, their approach to life is learned through music. African children develop a moral code and learn the history of their people by songs sung to them by their mothers.

Native American music is mostly vocal, including dance music.

The music of Black Americans has often related to the turmoil and depression in their lives. Many sang songs about freedom and about their work to lighten their burdens. Other songs express feelings of faith and hope.

Eskimos and Indian tribes from Bolivia believe that songs belong exclusively to the person. A tune is his/hers for life. The words are changed and improvised each day and deal with conversations, the day's activities, or other familiar things.

The Eskimos may trade the lyrics of their songs for other lyrics, but they never give away the tune nor is it sung by anyone else.

Category: Vocal Music--Mood Songs
Culture Group: Black American Heritage

Music was set to the emotional needs of expressive people. Music conveyed a message concerning the surrounding turmoil. Spirituals were originally sung without instruments. They were not needed for the natural, resonant voices produced sounds similar to those of the organ.

The early Creole songs did not deal with bondage because the Creoles were considered free agents. Their songs were about their surroundings, which were quite different from those of the Black slave.

Vocal music includes work songs, spirituals, blues, and gospel songs. Many have a "call and response" pattern. Many of the melodies are changed by improvisation when sung again.

Work songs. The slaves brought with them from Africa the tradition of using rhythm and music to accompany work in order to help make it seem easier and to help the time seem to pass more quickly. Thus, they created many work songs.

Spirituals are religious folk songs with simple melodies. They were originally sung unaccompanied and were created by slave musicians. Often, but not alsays, they had a quality of sadness. Many conveyed secret messages of plans to escape to freedom.

Gospel songs are composed religious songs of the 20th century. They are joyful songs of faith and hope, highly embellished, polyrhythmic and accompanied by such instruments as organ, piano, tambourine, drums, and electric bass. Often other instruments are used.

The blues are secular songs growing out of unhappy or unpleasant conditions. Each song of this idiom is a personal expression of the singer's feelings, expressed as an emotional release. The flatted third tone and flatted seventh tone of the major scale create a sad quality or sound in the "Blues." These are referred to as "blue notes." The melodic form of the "Blues" is A A B. There is a "Call and Response" pattern between the vocal melody and the instrumental improvisation. The classic "Blues" is a 12 bar form with the following underlying harmonic pattern:

I I I I
IV IV I I
V7 V7 I I

Some later "Blues" performers have altered the last harmonic pattern.

Category: Instrumental Music

The geographical areas in which many instruments originated have never been clearly defined. Many persons believe that drums, rattles, and stringed instruments originated in Africa. Almost all of the Western basic instruments had their origins in western Asia, from the oboe to the violin and the bass drum. A string instrument, in some form or another, is played by people of almost every culture. The violin is played throughout the world, but use of the instrument became popular in Indo-Europe before it was popular in other areas. Many instruments were brought to Europe by returning crusaders.

Instruments often are fashioned from materials found in the environment. Musicians select and treat their instruments with deep respect.

In Africa and other countries, it is a common practice to experiment with everything that can produce a melodic or percussive tone. Sounds produced by tapping, shaking, rubbing, bowing, and blowing objects not designed for that purpose have persisted in Latin music as well as in jazz and rock performances in the United States.

The sho, a Chinese mouth-pipe organ, is rare because the bamboo from which it is produced is said to come from the roofs over cooking areas on Chinese farms. To be properly seasoned by heat and oils, the bamboo is supposed to have been cured in the roof from 150 to 200 years.

In India, a person never steps over an instrument but around it. A special mat or cloth must be placed on the floor before the instrument is carried. There is a special way to carry each instrument. Incense is burned before and during performances. A garland of certain kinds of fragrant flowers may be placed on the instrument after the musician's performance.

Ragtime music was the craze in America in the late 19th century and the early 20th century. It originated with Black Americans as a unique style of composed music, notated for the piano. It has a syncopated melodic line accompanied by a steady march-like beat in the bass.

Dixieland music was one of the earliest styles in the development of American jazz. It developed mainly in New Orleans and featured improvised melodies played by trumpet and clarinet with the trombone pointing out the harmony and the strong beat established by the tuba, banjo and the drums. Characteristically of Black performers, the musical instruments are played with a vocal style--that of Black Americans. This is opposed to the instrumental style of playing that is typical of non-Black performers.

Early jazz was created and performed by self-taught Blacks who improvised highly rhythmic music, rich with syncopation and melodic embellishments. Jazz, true American folk music, is syncopated music with improvised melodies and a strong rhythmic beat, originally created by Black Americans.

Category: Instrumental Music--String Instruments
Culture Group: Black American Heritage
Area: Africa
Instrument: Earth Bow

The earth bow is a primitive harp with a single string attached. It is played by striking with a stick.

Area: United States
Instrument: Banjo

In many sections of the South, drums were outlawed. With remarkable skill, Blacks played other instruments, such as the banjo with four strings, patterned after an instrument produced in Africa. The banjo, which originated in Africa, was very popular and used by Black Americans in the early 20th century in Dixieland music to establish a steady beat.

Instrument: Violin

The violin was played by many Black Americans, even in the 18th century. A special technique and style was created by Black musicians who played jazz violin with highly syncopated rhythms and highly embellished melodies in the 20th century.

Instrument: String Bass

Black musicians created a special style of playing the string bass. This style consisted of playing a moving scale line pattern for underlying harmonies in jazz performances and is called the "walking bass" pattern.

Instrument: Guitar

Unique styles have been developed for playing guitar, particularly in the "Blues" idiom.

Category: Instrumental Music--Wind Instruments
Culture Group: Black American Heritage
Area: Caribbean
Instrument: Conch Shell

The conch is a large seashell used as a horn.

Area: United States

Wind instruments have a different sound when played in the style of black Americans. The Black American style of playing instruments is similar to their vocal style when singing songs of their culture. It seems to be an imitation of the sounds heard when they express their feelings of anxiety, sorrow, sadness or perhaps of faith and hope. Nevertheless, it is personalized. The saxophone is particularly made to sound like the human voice. Trumpet, trombones, and other instruments are also played with a very individualized style.

Culture Group: European/Mediterranean American Heritage
Area: Scotland
Instrument: Bagpipes

Bagpipes were brought to Scotland from Eastern Europe and from Asia. They are played at weddings and on other important occasions.

Category: Instrumental Music--Percussion Instruments
Culture Group: Black American Heritage
Area: United States
Instrument: Bones

When Black slaves were brought from Africa, their drums were taken away and they were separated so that they could not communicate with each other. They continued to communicate, though, by beating out rhythms on parts of their body as percussion instruments, relaying messages to one another.

Bones from animals were dried, cleaned, and played as percussion instruments.

Instruments: Drums

Drums and drum accessories ("trap sets") were devised and used by Black musicians for creating original complex rhythm patterns to enhance the jazz idiom. Complicated patterns are played on numerous percussion instruments by one performer. Unusual tambourine techniques are used in the performance of gospel music.

Area: Haiti
Instrument: Steel Drum

When drums were banned in Trinidad by government decree as instruments potentially dangerous because of their possible used in inciting rebellion, the steel drum was devised. It is made from the head of an oil drum and heated and hammered into circular depressions of different sizes. The player beats out a tune with two drumsticks.

301

302

STORIES AND STORYTELLING IN MANY CULTURES

BACKGROUND

All cultures have a heritage of folktales which are passed on from parent to child and eventually recorded to become part of the culture's literature. Sometimes, we do not know where a folktale originated because travelers carried them from one place to another. As you learn more about the folktales of different cultures, you will note many similarities in form and style but that the tales themselves are based on local environments and customs.

The myth was one of the earliest kinds of folklore. Myths attempt to explain life and death and the great forces of nature. They are closely related to religion. We know today that every star is a sun or a planet. The people of long ago did not know what stars were, so they made up myths about them. Every group of people had its own stories to explain the bright, faraway lights in the sky. Ancient peoples also had stories that explained why it is cold in [illegible]nter and warm in the summer and why leaves change color in autumn. The heroe[illegible]roines of myths are usually gods and goddesses who behave much like people. S[illegible]s, however, tell about heroes who actually existed.

The fable attempts to tell p[illegible] how they should live. Most fables are stories about animals, which end with the statement of a moral. The best-known fables were collected by Aesop, a Greek slave who is said to have lived in the 600's B.C.

The legend also teaches, but the legend is closer to real life than is the fable. Legends are sometimes partly true. They may tell about people who really lived and things that really happened. In many legends, human beings and supernatural creatures are portrayed as living together. The stories of King Arthur and Robin Hood are examples of legends.

The fairy tale amuses and entertains. It takes place in a "never-never land," where supernatural events occur. All fairies know how to use magic.

Other forms of folktales include ballads, proverbs, riddles, jokes, limericks, verses, and rhymes.

REFERENCES

Not all of the sources listed in this section have been referred to in the Grid as presently developed. However, the materials cited below are all potentially useful.

Printed Materials

1. Appiah, Peggy. Ananse the Spider. New York: Pantheon Books, 1966. 152 pp. 13 stories.
2. Arkhurst, Joyce Cooper. The Adventures of Spider. Boston: Little, Brown and Company, 1964. 58 pp. 6 stories. Illustrated.
3. Arnott, Kathleen. African Myths and Legends. New York: Henry Z. Walck, 1963. 211 pp. Illustrated.
4. Arnott, Kathleen. Animal Folk Tales Around the World. New York: Henry Z. Walck, Inc., 1966. 252 pp. 39 stories. Illustrated.
5. Aruego, Jose. Juan and the Asuanga. New York: Charles Scribner's Sons, 1976. 29 pp. Illustrated.
6. Barlow, Genevieve. Latin American Tales. Rand McNally, 1966. 144 pp. Illustrated.
7. Belting, Natalia. The Stars Are Silver Reindeer. New York: Holt, Rinehart and Winston, 1966. 14 stories. Illustrated. Glossary.
8. Berger, Terry. Black Fairy Tales. New York: Atheneum, 1969. 137 pp. Illustrated. Glossary.
9. Burland, Cottie. North American Indian Mythology. London: The Hamlyn Publishing Group, 1968. 141 pp. Illustrated.
10. Christie, Anthony. Chinese Mythology. London: The Hamlyn Publishing Group, 1968. 138 pp. Illustrated.
11. Dayrell, Elphinstone. Why the Sun and the Moon Live in the Sky. Boston: Houghton Mifflin, 1968. 27 pp. Illustrated.

12. Deutsch, Babette and Avrahm Yarmolinsky. *More Tales of Faraway Folk*. New York: Harper and Row, 1963. 93 pp. 15 stories. Illustrated.

13. Field, Edward. *Eskimo Songs and Stories*. Cambridge: Education Development Center, Inc., 1973. 102 pp. 34 short stories. Original Eskimo illustrations.

14. Fisher, Anne B. *Stories California Indians Told*. Berkeley: Parnassus Press, 1957. 110 pp. 12 myths. Illustrated.

15. Green, Lila. *Folktales of Spain and Latin America*. Palo Alto, CA: Silver Burdett, 1967. 96 pp. Illustrated. Glossary.

16. Grimm, Jacob and Wilhelm Grimm. *The Golden Bird*. Garden City, NY: Doubleday, 1970. 30 pp. Illustrated.

17. Ishii, Momoko. *Issun Boshi, The Inchling*. New York: Walker, 1968. 38 pp. Illustrated.

18. Jablow, Alta and Carl Withers. *The Man in the Moon: Sky Tales From Many Lands*. New York: Holt, Rinehart and Winston, 1969. 132 pp. Illustrated.

19. Jordan, Philip D. *The Burro Benedicto and Other Folktales and Legends of Mexico*. New York: Coward-McCann, 1960. 92 pp. Illustrated. Glossary.

20. Kirn, Ann. *Tale of a Crocodile*. New York: W. W. Norton, 1968. 30 pp. Illustrated.

21. La Fontaine. *The Lion and the Rat*. New York: Franklin Watts, 1963. 28 pp. Illustrated.

22. Littledale, Freya. *Ghosts and Spirits of Many Lands*. Garden City, NY: Doubleday, 1970. 164 pp. Illustrated.

23. Nicholson, Irene. *Mexican and Central American Mythology*. London: The Hamlyn Publishing Group, 1967. 139 pp. Illustrated.

24. Osborne, Harold. *South American Mythology*. London: The Hamlyn Publishing Group, 1968. 139 pp. Illustrated.

25. Parrinder, Geoffrey. *African Mythology*. London: The Hamlyn Publishing Group, 1967. 139 pp. Illustrated.

26. Sakade, Florence. *Japanese Children's Favorite Stories*. Tokyo: Charles E. Tuttle Company, 1952. Illustrated.

27. Scheer, George F. *Cherokee Animal Tales*. New York: Holiday House Incorporated, 1968 79 pp. 14 stories. Illustrated.

28. Schoolcraft, Henry R. *The Indian Fairy Book*. New York: Frederick A. Stokes, 1916. 303 pp.

29. Sechrist, Elizabeth Hough. *Once in the First Times*. Philadelphia: Macrae Smith Company, 1969. 213 pp. 51 stories.

30. Sekorova, Dagmar. *European Fairy Tales*. New York: Lothrop, Lee and Shephard, 1971. 176 pp. Illustrated.

31. Singer, Isaac Bashevis. *Zlateh the Goat and Other Stories*. New York: Harper and Row, 1966. Illustrated by Maurice Sendak.

32. Sleator, William. *The Angry Moon*. Boston: Little, Brown, 1970. 48 pp. Illustrated.

33. Small, Ernest. *Baba Yaga*. Boston: Houghton Mifflin, 1966. 48 pp. Illustrated.

34. Softly, Barbara. *Magic People*. New York: Holt, Rinehart and Winston, 1966. 44 pp. Illustrated.

35. Spicer, Dorothy Gladys. *13 Giants*. New York: Coward-McCann, 1966. 127 pp. Illustrated.

36. Stoutenburg, Adrien. *Fee, Fi, Fo, Fum: Friendly and Funny Giants*. New York: The Viking Press, 1969. 127 pp. Illustrated.

37. Thompson, Vivian L. *Hawaiian Myths of Earth, Sea, and Sky*. New York: Holiday House, 1966.

38. Withers, Carl. Riddles of Many Lands. New York: Abelard-Schuman, 1956. 160 pp. Illustrated.

Audio-Visual Materials

39. AESOP'S FABLES, #S120, 4 color filmstrips, 2 records or 4 cassettes. (Source: Coronet Instructional Media) "The Ant and the Dove"; "The Hare with Many Friends"; "Belling the Cat"; "The Birds"; "The Beasts"; "The Bat"; "The Miller, His Son, and Their Donkey"; "The Ant and the Grasshopper"; "The Woodcutter and the Ax"; "The Donkey in the Lion's Skin." (Grades 2-4)

40. AFRICAN FOLK TALES, 6 color filmstrips, 6 records or 6 cassettes, 6 guides. (Source: Encyclopaedia Britannica Educational Corp.) "Why the Leopard Has Spots"; "Two African Fables"; "The First Days of Man": "Pondo and the Eagles"; "How One Bride Became Four"; "The Spirits of the Forest." (Grades 3-6)

41. AFRICAN STORIES AND LEGENDS, #6350, 10 color filmstrips, 5 records or 5 cassettes, guide. (Source: Universal Education and Visual Arts) "The Caterpillar and the Wild Animals"; "The Magic Ring"; "The Water Spirit"; "The Girl Made of Rubber"; "The Turtle's Shell"; "How Jealousy Spoiled a Friendship"; "Fire from the Sky"; "The Golden Boy"; "The Clever Spider"; "Jewels in the Sky." (Grades 3-6)

42. AMERICAN INDIAN LEGENDS, 6 color filmstrips, 6 records or 6 cassettes, guide. (Source: Encyclopaedia Britannica Educational Corp.) "The Wild Rose" (A Cherokee Legend); "How Mother Possum Got Her Pouch" (A Seminole Legend); "Saynday and the Gambler" (A Kiowa Legend); "How the Woodpecker Got His Feathers" (A Haida Legend); "How Corn Came to the Choctaws" (A Choctaw Legend); "The Ptarmigan's Beak" (An Eskimo Legend). (Grades 3-6)

43. ANDERSON'S FAIRY TALES, 8 color filmstrips, 4 records or cassettes. (Source: Coronet Instructional Media) "The Emperor's New Clothes"; "The Steadfast Tin Soldier"; "Hans Clodhopper"; "The Snow Queen"; "The Emperor's Nightingale"; "The Little Match Girl"; "The Ugly Duckling"; "The Wild Swans." (Kindergarten, Grades 1-2)

44. ARABIAN NIGHTS, #4515, 6 cassettes. (Source: Education Corporation of America) "Aladdin and the Magic Lamp" - #4516; "Ali Baba and the Forty Thieves" - #4517; "Merchant and the Genie" - #4518; "Fisherman and the Genie" - #4519; "The King and the Physician" - #4520; "The Enchanted Horse" - #4521. (Grades 2-5)

45. BELOVED FAIRY TALES, 6 color filmstrips. (Source: Troll Associates) "Rapunzel"; "The Emperor and the Nightingale"; "Jorinda and Joringel"; "Rumpelstiltskin"; "The Elves and the Shoemaker"; "Dick Wittington and His Cat." (Kindergarten, Grades 1-3).

46. THE BOY WHO CHALLENGED THE STARS: A GREEK MYTH, 1 color filmstrip, 1 record or cassette, guide. (Source: Guidance Associates) (Grades 3-6)

47. FISH IN THE FOREST: A RUSSIAN FOLKTALE, 1 color filmstrip, 1 record or cassette, guide. (Source: Guidance Associates) (Kindergarten, Grades 1-3)

48. HERO LEGENDS OF MANY LANDS, 6 color filmstrips, 3 records or 3 cassettes. (Source: Society for Visual Education) "William Tell"; "King Arthur and the Magic Sword"; "Aladdin and the Wonderful Lamp"; "Robin Hood and Allan-A-Dale"; "Ulysses and Circe"; "Gulliver's Travels to Lilliput." (Grades 2-4)

49. JAPANESE FAIRY TALES, 4 color filmstrips, 4 records or 4 cassettes. (Source: Educational Development Corporation) "Urashim Taro"; "The Boy Who Drew Cats"; "Chin-Chin Kobakama"; "The Mother in the Mirror." (Grades 1-4)

GOAL

To develop an understanding of similarities of form, style, and theme in the folklore of diverse peoples, and to develop an awareness of cultural differences as expressed in their stories and storytelling.

SAMPLE OBJECTIVES

A. The learner will identify the common themes of three stories from different ethnic traditions, and will explain some characteristics that are different in the stories or the way they are told.

B. The group of learners will compose three new stories or riddles reflecting their understanding of folklore themes and styles.

C. The group of learners will recognize and distinguish stories or riddles from three different ethnic traditions and will explain their distinctive characteristics.

313

314

STORIES AND STORYTELLING IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
SKY MYTHS	**COMANCHE** "The Owl in the Moon," The Man in the Moon (18) p. 15. **TLINGIT** The Angry Moon (32)	**CHINA** "The Great Bear," The Man in the Moon (18) p. 105. **HAWAII** "The Woman in the Moon," Hawaiian Myths of Earth, Sea, and Sky (37) p. 76.
ANIMAL MYTHS	**CALIFORNIA INDIANS** "How Coyote Got His Voice," Stories California Indians Told (14) p.36. "Why Grizzly Bears Walk on All Fours," Stories California Indians Told (14) p. 24. **ESKIMO** "How We Know About Animals," Eskimo Songs and Stories (13) p. 21. **CHEROKEE** "How the Redbird Got His Color," Cherokee Animal Tales (27) p. 62. "Why the Possum's Tail Is Bare," Cherokee Animal Tales (27) p. 75.	**PHILIPPINES** "How the Monkey Came to Be," Once in the First Times (29) p. 37. "Why Dogs Wag Their Tails," Once in the First Times (29) p.38. "Why the Hawk Is the Hen's Enemy," Animal Folk Tales Around the World (4) p. 152. **JAPAN** "Why the Jellyfish Has No Bones," Japanese Children's Favorite Stories (26)

STORIES AND STORYTELLING IN MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA	GERMANY	ARGENTINA
Why the Sun and the Moon Live in the Sky (11)	"The Blacksmith in the Moon," The Man in the Moon (18) p. 7	"How Thunder Got Back Into the Sky," The Man in the Moon (18) p. 97
"Thunder and Lightning," African Myths and Legends (3) p.32		MEXICO "The Rabbit in the Moon," The Burro Benedicto (19) p. 31
CONGO	FINLAND	WEST INDIES
"Why the Dog Is the Friend of Man," African Myths and Legends (3) p.1.	"Why the Fish Do Not Speak," More Tales of Faraway Folk (12) p. 1.	"Why You Find Spiders in Banana Bunches," Animal Folk Tales Around the World (4) p. 87.
NIGERIA	"Why the Bear's Tail Is Short," More Tales of Faraway Folk (12) p. 11.	VENEZUELA
"Why the Crab Has No Head or How the First River Was Made," African Myths and Legends (3) p. 35.	UKRAINE	"How the Birds Got Their Coloured Feathers," Animal Folk Tales Around the World (4) p. 100.
GHANA	"Why the Cat and Dog Cannot Live at Peace," More Tales of Faraway Folk (12) p. 25.	
"How the Pig Got His Snout," Ananse the Spider (1) p. 132.	SIBERIA	
"Why the Spider Has a Narrow Waist," Ananse the Spider (1) p. 123.	"Why Siberian Birds Migrate in Winter," Animal Folk Tales Around the World (4) p. 83.	
LIBERIA		
"Why Spiders Live in Dark Corners," The Adventures of Spider (2) p. 40.		

317

318

STORIES AND STORYTELLING IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FABLES		
GIANTS	NORTH AMERICA "The Giant Who Loved Adventure," *Fee, Fi, Fo, Fum* (36)	CHINA "The Giant Archer of the Sky," *13 Giants* (35) p. 109 JAPAN "The Hairy-Armed Ogre of Kyoto," *13 Giants* (35) p. 60
WITCHES, GHOSTS, AND SPIRITS	TLINGIT "The Return of the Land Otter," *Ghosts and Spirits of Many Lands* (22) p. 13	KOREA "Yi Chang and the Haunted House," *Ghosts and Spirits of Many Lands* (22) p. 45

319

320

STORIES AND STORYTELLING IN MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
CONGO Tale of a Crocodile (20)	FRANCE The Lion and the Rat (21)	PUERTO RICO "The Tiger and the Rabbit," Folktales of Spain and Latin America (15) p. 21
AFRICA "The Giant Who Played with Pygmies," Fee, Fi, Fo, Fum (36)	LAPLAND "The Troll Who Hid His Life," 13 Giants (35) p. 22 SWITZERLAND "The Clever Goatherd and the Greedy Giant," 13 Giants (35) p. 60	PANAMA "The Disobedient Giant," Latin American Tales (6) p. 97
CONGO "Musakalala, The Talking Skull," Ghosts and Spirits of Many Lands (22) p. 67	RUSSIA Baba Yaga (33) ENGLAND Magic People (34)	ARGENTINA "The Eternal Wanderer of the Pampas," Ghosts and Spirits of Many Lands (22) p. 39

321

322

STORIES AND STORYTELLING IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAIRY TALES	GREAT LAKES "The Red Swan," *The Indian Fairy Book* (28) p.42	JAPAN *Issun Boshi, the Inchling* (17)
RIDDLES	COMANCHE What animal is stronger than all the others? THE SKUNK.	PHILLIPINE ISLANDS What has a tail when little, but none when grown? A FROG. SAMOA Who is the strong man who lives in the sea? He has eight arms but no legs. THE OCTOPUS. CHINA What is cleaner without washing and washing only makes it dirtier? WATER. KOREA What is like a cow but has no horns? A CALF. JAPAN What is the resemblance between cherry blossom buds and an important letter? IT IS HARD TO WAIT FOR BOTH TO BE OPENED.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAZI "The Fairy Frog," Black Fairy Tales (8) p. 33	**FRANCE** "Cinderella," European Fairy Tales (30) p. 13 **JEWISH** "The Devil's Trick," Zlateh, the Goat (31) p. 71	
TONGA What swallows people at sundown? THEIR HUTS. **MAURITANIA** What is the pool that overflows if the tiniest straw falls into it? THE EYE.	**IRELAND** In the garden's a castle with hundreds within, yet stripped to my shirt I would never fit in. AN ANT HILL. **ITALY** What can you see in winter that you can never see in summer? YOUR BREATH. **ISRAEL** Everybody loves me forever, but nobody can look me in the face. THE SUN.	**MEXICO** What is it, what is it: it overcomes you, and you never see it? SLEEP. **CUBA** What is green on the mountain, black in the market place, red in the house? CHARCOAL. **PUERTO RICO** Why is a candle flame like thirst? A LITTLE WATER WILL END BOTH.

SUGGESTED ACTIVITIES
STORIES AND STORYTELLING IN MANY CULTURES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will be able to discuss characteristics of folktales, fables, myths, legends, and fairy tales.	Discuss differences between folktales, fables, myths, legends, and fairy tales.	
	Use Bibliography in Grid Reference Section and following state-adopted reading textbooks to locate examples of folktales, fables, myths, legends, and fairy tales from many different heritages.	Reading
Learners will be able to read or hear a folktale with an understanding of the country or region from which it came and of the language concerned.	State-Adopted Textbooks Macmillan Reading Program Fables Shining Bridges - pp. 167, 201. Better Than Gold - p. 161.	
Learners will be able to compare and contrast similar stories from different cultures.	Folktales Shining Bridges - pp. 158, 177. Better Than Gold - p. 229. Legend More than Words - p. 167. Open Court Basic Readers Fables Reading Is Fun - pp. 59, 67, 76, 95, 104, 136. A Trip Through Wonderland - pp. 2, 5, 15, 72, 74, 122, 125. Our Country - p. 62. A Trip Around the World - p. 136. Folktales Reading Is Fun - pp. 2, 19, 29, 39, 85, 100, 123, 140, 148. A Trip Through Wonderland - pp. 20, 29, 45, 55, 89, 112, 118, 125, 134.	

SUGGESTED ACTIVITIES
STORIES AND STORYTELLING IN MANY CULTURES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Learners will be able to discuss characteristics of folktales, fables, myths, legends, and fairy tales. Learners will be able to read or hear a folktale with an understanding of the country or region from which it came and of the language concerned. Learners will be able to compare and contrast similar stories from different cultures.	State-Adopted Textbooks (Continued) Open Court Basic Readers Folktales Our Country - pp. 73, 78. A Magic World - pp. 8, 23. A Trip Around the World - p. 145. Legends A Magic World - pp. 66, 69, 75, 79, 86. A Trip Around the World - pp. 23, 55, 80, 92, 200. Fairy Tales A Trip Through Wonderland - pp. 128, 137, 148. Our Country - pp. 56, 66, 86. A Magic World - pp. 2, 44. A Trip Around the World - pp. 37, 68, 109, 210. Myths A Trip Through Wonderland - p. 142. A Magic World - pp. 13, 18. Robert's English Series Fables Third Book - pp. 27, 33, 39, 45.	Reading
Learners will be able to tell or write their own folktales.	Using the Grid, compare categories of stories, such as giant tales or stories of people and animals on the moon. Ask class to make up a story in one category. Ask pupils to write and illustrate the story in book form or to make a tape recording of a dramatization of the pupils' story.	Language Arts Arts

SUGGESTED ACTIVITIES
STORIES AND STORYTELLING IN MANY CULTURES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Invite parents or other members of the community, especially older members, to tell stories to the class based on their heritage and experiences. Use a tape recorder to preserve the stories so that they can be typed later into booklet form. Use the tape recorder in establishing a listening center.	Oral Language
Learners will be able to discuss characteristics of riddles. Learners will be able to tell or write their own riddles.	Using the Grid and Grid References as sources of information, read riddles that are representative of many countries and cultures. Ask children to share favorite riddles and to make up their own.	Reading Oral Language
Learners will be able to discuss characteristics of a fable.	Students will listen to at least four fables and discuss characteristics common to all. The term "moral" will be introduced as a characteristic.	Oral Language
Learners will be able to write a fable.	Student will write his/her own fable emphasizing a moral.	Written Language
Learner will create a fairy tale using a style that is characteristic of a particular cultural group. (Ex. - Japanese)	Students will listen to Japanese fairy tales and describe characteristics. Introduce a few Japanese words for story vocabulary. Japanese block prints or story illustrations can be used for motivation.	Oral Language Written Language

331

332

WORDS AND NUMBERS FROM MANY CULTURES

BACKGROUND

Languages are among the most distinctive products and carriers of cultures. They are essential to communication, and they embody many of the characteristics of the nationality and ethnic groups that have created and still use them. Quite aside from the need to remedy the educational disadvantage in our schools of children who are non-English-speaking or limited in their English, through bilingual education, it is important to offer all children some idea and some feeling of language similarities and differences as a part of multicultural education.

One need not be fluent in another language to introduce young children to the pleasures and insights of becoming acquainted with simple examples of it. Even correct pronunciation may be less significant than respect for the process of communication and delight in the richness to be found in the variety of the world's languages. Awareness of other languages will motivate and enhance language development in English and facilitate communicative interaction of all kinds.

Words and numbers can be a vehicle for learning about pluralism through play and games, as well as through counting, arithmetic operations, dialogue, stories, and songs. The object, in multicultural education, is not to teach the language but to teach that there are many languages, that all are useful and beautiful, and that with their similarities and differences they help to produce the quality of life in a pluralistic society.

Teachers, of course, should make use of their strengths. Knowledge of a particular language offers an opportunity to work more extensively with words and numbers in that language. Other teachers may be proficient in other languages and provide a ready resource to their colleagues. Bilingual specialists, if available, can make a very important contribution. Parents and aides may assist. There are dictionaries in every library. Films, tapes, and records are available to supplement the experience of hearing and being in contact with persons who make the language come alive.

In addition to the references and suggested activities, this section includes a simple vocabulary from which the teacher may draw parallel examples of greetings, farewells, courtesies, family titles, colors, days of the week, parts of the body, and numbers. If the home language of a segment of the school population is not represented here, it should not be difficult to find a teacher, aide, parent, or other adult who can provide the missing vocabulary.

Throughout all the sections of the workbook, and in other curricular activities, there are widespread opportunities to use non-English words and numbers. Clothing, foods, arts and crafts, music, and stories all have their special vocabulary. As language development experiences are built into lesson plans, it should be clear that multicultural education has a dimension of linguistic pluralism and that words and numbers are interdisciplinary tools of great value.

REFERENCES

Books

Chuks-orji, Ogonna. *Names from Africa*. Chicago: Johnson Publishing Co., 1972, $4.95.

Qué se Dice, Niño? Children's Music Center (MB 100), 5373 W. Pico Blvd., Los Angeles 90019, $3.25.
Funny book of manners in Spanish, illustrated by Sendak.

Amon, Alice. *Talking Hands*. New York: Doubleday, 1968, $3.95.

Mother Goose in Spanish. Children's Music Center (B313), $4.50.
23 traditional rhymes in Spanish, illustrated.

Cooper, Lee. *Fun With Spanish*. Little, 1960, $3.00.

Murnberg, Maxwell. *Wonders in Words*. Prentice-Hall, $3.95.

Los Libros de los Colores. La Galera, 1970. Four books, $3.95 each.
Colors in Spanish.

Super Me/Super Yo. U.S. Government Printing Office, 1975, $2.45 per set.
A bilingual activity book for young children, with adult guide.

Hablemos Series. La Galera, 1973, $2.65. (From Heffernan Supply Co.; P.O. Box 5309, San Antonio, Texas 78201.)
Twelve books of full-page colored illustrations of actions, activities, and happenings, each book with a brief teacher guide in four languages (French, Italian, Spanish, and English).

Preparandose para Leer. Houghton Mifflin, 1970.
Reading readiness with words in Spanish.

Dorry, Gertrude N. Games for Second Language Learning. McGraw-Hill, 1966, $1.20.

In School; In the Park; At Home. Macmillan, 1969. Three books, $2.97 each.
Vocabulary in four languages (Spanish, English, Russian, French).

A Yoruba Naming Ceremony. Pamphlet, $1.00, available from African-American Institute, 833 United Nations Plaza, New York, NY 10017.

Gerson, Mary Jane. Omoteji's Baby Brother. New York: Henry Z. Walck, 1974, $5.95.

Meshi, Ita. A Child's Picture Hebrew Dictionary. New York: Block Publishing Co., $5.95.

Rees, Ennis. Little Greek Alphabet Book. Prentice-Hall, 1968.

del Rosario, Ruben, with poetry by Isabel Freire de Matos. ABC de Puerto Rico. Sharon, Connecticut: Troutman Press, 1968, $6.95.
In Spanish.

Feelings, Muriel and Tom. Jambo Means Hello: Swahili Alphabet Book. New York: Dial, 1974, $5.95.

Baeb-Raen Kok Kai. Bangkok: Prachachang Co., 1968. (Available from Kurusapa Book Store, Mansion 9, Rajdamnern Avenue, Bangkok, Thailand.)
Lessons of Thai alphabet.

Senior, Nora. African ABC. Lagos: Pan African Books, 1959, paper, about $1.50. (Available from CMS Bookshop, P.O. Box 174, Lagos, Nigeria.)

Vietnamese/English Illustrated Vocabulary, Level I. Babel Media Center, 1033 Heinz St., Berkeley, CA 94710, revised February 1976, @2.50 plus shipping charge.

Audio-Visual, Other Materials

What's in a Name? An international unit for grades K-3. Information Center on Children's Cultures, UNICEF #052975.

Teaching an International Unit in Grades K-3: A B C and 1 2 3. Information Center on Children's Cultures, UNICEF #80471.

Counting Games and Rhythms for the Little Ones, record by Ella Jenkins. Folkways/ Scholastic, $6.98.

Latin American Game Songs. Bowmar, $5.99. Record.

Let's Sing Songs in Spanish. Cabat, 1960, $5.95. Record.

Concepto de Numeros. Bilingual Educational Services, 1508 Oxley St., South Pasadena 91030. (Catalogue 2-106, per set $6.00)
Successive charts of the first 20 numbers, with Spanish subtitles.

Building Spanish Vocabulary Through Music, Vol. I. Children's Music Center (MA44), $5.95. 12-inch LP record, including songs about colors, parts of the body, and counting.

Bingo-Loteria Zoologica. Mexico: Fotorama de Mexico, $2.95.
Game with large cards, picture cards and tokens, with 16 different colored pictures of animals and their names in Spanish.

Aprendo Me Alfabeto. Didacta, $5.50.
Game with 28 picture cards, 28 letter cards, instructions, game rules.

Animales domesticos. Developmental Learning Materials, 7440 Natchez Avenue, Niles, Illinois 60648, 1974, $3.50.
One poster in color.

El Reloj. Developmental Learning Materials, 1974, $3.75.
One cardboard clock with movable hands, 12 time cards in English and Spanish.

My Face and Body. Little Red School House, 5110 Holt Blvd., Montclair, CA 91765, $3.50. Flannel board set No. 284.

340

339

Sing a Song of People. Bowmar, $148.00.
Songbook, felt figures, sound filmstrips and minibook sets, teacher resource guide.

Human Body Parts. Milton Bradley, $3.25
Flannel board, L. R. S. H.

Discovering New Words. Troll, 1972, $45.00.
Six filmstrips, three phonograph records. Includes "Kinds of People" and common objects found in a child's urban environment. Concepts correlate with language arts and social science.

Korean Alphabet. New York: Universal Education and Visual Arts, 221 Park Avenue So., New York, NY 10003. Seven-minute color film, $90.00; rental $7.00.

El Cuerpo del Nino. Babel Media Center, 1033 Heinz St., Berkeley, CA 94710, $3.00 plus shipping charge.
36" X 26" color chart depicting in Spanish the parts of the human body.

La Cabeza. Babel Media Center, Berkeley, $2.00 plus shipping charge.
28" X 22" color chart depicting the parts of the human head.

Folclore Portugues - Loto. Game published in Portugal by Majora, available from Blaine Ethridge, 13977 Penrod St., Detroit, MI 48223, $3.40.

GOAL

To gain an awareness and appreciation of cultural diversity through experiences with oral and printed language, counting, and the use of words and numbers in languages other than the learner's own.

SAMPLE OBJECTIVES

A. The learner will demonstrate an ability to count to ten (or twenty) and to do simple arithmetic in at least one language other than English.

B. The learner will participate actively in a word or number game using at least one language other than English.

C. The learner will demonstrate an ability to name the parts of the body in English and at least one other language.

SUGGESTED ACTIVITIES

Use a familiar counting rhyme or game to introduce counting in another language. Invite parents who speak another language to record the counting words on tape so that you can teach an acceptable pronunciation.

Ask pupils to inscribe Babylonian cuneiform symbols and Aztec symbols on clay tablets, using the tip and the end of a pencil as a stylus.

Instruct class members to use a watercolor brush and a set of watercolor paints to make Chinese and Japanese ideographs as calligraphy. These can be recorded on butcher paper cut in scroll-size dimensions.

Encourage children to make clay medallions on which to inscribe the ideographs of their favorite numbers.

Encourage pupils to make up their own words and ideographs or symbols for cardinal and ordinal numbers.

Use the Spanish or other language equivalent of Old MacDonald Had a Farm to teach the names and sounds of farm animals in that language.

When foods, items of clothing, songs, and artifacts are brought into the classroom, use them to teach words and sounds of appropriate languages.

Give home assignments to encourage pupils to learn words and pronunciation of home languages; bring them to school to share with the class.

Familiarize pupils with the abacus and with the basic operations of using the abacus in addition and subtraction.

Familiarize pupils with the dreidel (Jewish spinning top) and with a game employing Hebrew numbers.

Learn the words in Spanish or another language for "plus," "minus," and "equals," and carry out operations in arithmetic using numbers both in English and the other language.

313

314

Prepare a tape or tapes, in cooperation with adults or children, of counting from one to twenty in various languages. Use the tape(s) with groups of pupils to interest them in the sounds and to learn the pronunciation. Then use the tape(s) to help them learn to count. Let them record their own voices in the counting exercises and then listen to the results and improve their performance on another tape.

Involve the class or a group in creative story writing and encourage the use of words in several languages.

Have the pupils bring coins or stamps from other countries to class, show them the words and numbers that appear, and make use of the coins or stamps in language development and arithmetic activities.

Use myths and legends from diverse cultures to show similarities and differences in the names of equivalent gods, goddesses, heroes, and heroines.

When pupils are beginning to read, use dictionaries in English and other languages to explore corresponding words and to find equivalents for words.

Have pupils participate in a rope jumping exercise using a familiar counting song, all counting in one of the languages they are learning. The teacher should be present to make sure numbers are used and pronounced correctly.

Make an art project of a series of clay or linoleum block designs displaying a series of numbers in several systems, including Arabic, Roman, Japanese, etc.

Prepare and display wall charts of words and numbers in several languages, forming a cross-cultural grid. Use the charts to teach words and numbers from many cultures.

Teach pupils to write Japanese ideographs of the numerals from one to ten or to twenty, together with the Arabic equivalents. Teach them the pronunciation. Use a Japanese-speaking student, aide, or other adult to help with pronunciation and to offer background on the culture.

In teaching about the calendar, display and discuss other calendars (e.g., Aztec, Gregorian, Hebrew, lunar) and read stories and do art projects relating to the people who have used those calendars.

Use sound and word games such as Consonant Lotto, Vowel Lotto, Junior Phonic Rummy, See 'n' Say Word Game, Group Word Teaching, and teacher-made games in English; adapt them to include sounds and words in other languages. Let pupils help make paper or cardboard pieces for the non-English words and sounds. Do the same with numbers in arithmetic and counting games.

317

318

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GREETINGS	**SIOUX**	**JAPANESE**
1. hello	1. hau kōla	1. konnichiwa
2. How are you?	2. nitaṇ yanhe? (are you well?)	2. ikagadesuka
3. good morning	3. aṇpetu wašté (nice day)	3. ohayoo
4. good bye	4. aké uwo (come again)	4. sayoonara
5. I'll be seeing you.	5.	5. dewamata
6. please	6.	6. doozoo
7. Thank you	7. lila ṗila ma yelo	7. arigatoo
FAMILY MEMBERS		
1. father	1. até (ah-tay)	1. otoosan
2. mother	2. iná (ee-nuh)	2. okaasan
3. sister	3. winċinċala (win-chin-chala) (girl)	3. (older) oneesan (younger) imooto
4. brother	4. cheen-yay (older boy) me-soon (younger boy)	4. (older) oniisan (younger) otooto
5. uncle	5. lek-ċi (leek-chee)	5. ojisan
6. aunt	6. ṫuwin (too-ween)	6. obasan
7. grandmother	7. ṫunkashiza	7. obaasan
8. grandfather	8. unchi (oon-chee)	8. ojiisan
BODY PARTS		
1. head	1. natá	1. atama
2. eyes	2. istá (ee-shtuh)	2. me
3. ears	3. nuǧe (new-gay)	3. mimi
4. nose	4. pasu	4. hana
5. mouth	5. iki	5. kuchi
6. arm	6. isto	6. ude

WORDS AND NUMBERS FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	**HEBREW**	**SPANISH**
1. jam-bo	1. shalom	1. hola!
2. hah-bah-ri	2. mah-shlom-ha'	2. ¿cómo estás?
3. hah-bah-ri zah ah-soo-boo-he-te	3. bo-ker tov	3. buenos días
4. Kwah he-re	4. shalom	4. adios
5. to-tah-o-nah-nah	5. le-hit́-ra-ōt	5. hasta luego
6.	6. beh-vahka-shah	6. por favor
7.	7. to-dah rabah	7. gracias
1. ba-ba	1. ab-ba	1. padre
2. ma-ma	2. ee-mah	2. madre
3. da-da	3. a-ho-te	3. hermana
4. (ka-ka n) n-du-gu	4. ah	4. hermano
5. (ba-ba m-do-go) a-mu	5. do-de	5. tio
6. shan-ga-zi	6. do-dah	6. tia
7. bi-bi	7. sahv-tah	7. abuela
8. ba-bu	8. sa-bah	8. abuelo
1. kichwa	1. roash	1. cabeza
2. macho	2. aynahyeem	2. ojos
3. masikio	3. ohznahyeem	3. orejas
4. pua	4. ahph	4. nariz
5. kiñywa	5. peh	5. boca
6. m̩kono	6. yahd	6. brazo

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BODY PARTS (Cont.)	SIOUX (Continued)	JAPANESE (Continued)
7. leg	7. hu	7. ashi
8. hand	8. napé	8. te
9. foot	9. siha	9. ashi
10. finger	10. napékin	10. yubi
DAYS		
1. Sunday		1. nichiyoobi
2. Monday		2. getsuyoobi
3. Tuesday		3. kayoobi
4. Wednesday		4. suiyoobi
5. Thursday		5. mokuyoobi
6. Friday		6. kinyoobi
7. Saturday		7. doyoobi
COLORS		
1. red	1. jha, sila, luta	1. akai
2. yellow	2. zizi	2. kiiro
3. blue	3. ṫoe	3. aoi
4. green	4. ṫow	4. midori
5. orange	5.	5. orenji
6. brown	6. ġe	6. chairo
7. black	7. sapa	7. kuro
8. white	8. ska	8. shiro
9. grey	9. ġopa	9. nezumiiro

353

354

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI (Continued)	HEBREW (Continued)	SPANISH (Continued)
7. mguu	7. rehgehl	7. pierna
8. mkono	8. yahd	8. mano
9. mguu	9. rehgehl	9. pie
10. kidole	10. etzbah	10. dedo
1. jumapili	1. Yome Reeshone	1. domingo
2. jumatatu	2. Yome Shaynee	2. lunes
3. jumanne	3. Yome Shleeshee	3. martes
4. jumataano	4. Yome Rehvee'ee	4. miercoles
5. alhamisi	5. Yome Hameeshee	5. jueves
6. ijumaa	6. Yome Sheeshee	6. viernes
7. jumamosi	7. Shabbat	7. sabado
1. ekundu	1. ahdahm	1. rojo
2. a kimanjano	2. tzahove	2. amarillo
3. a kibluu	3. kahole	3. azul
4. kijank kibichi	4. yahroke	4. verde
5. a rabgu ya nacgyygwa	5. kahtome	5. anaranjado
6. ekundu	6. hoom	6. cafe
7. eusi	7. shahor	7. negro
8. eupe	8. lahvahn	8. blanco
9. a kijivu	9. ahphor	9. gris

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS	SIOUX (Continued)	JAPANESE (Continued
1. one	1. waŋjí	1. ichi
2. two	2. nuŋpa	2. ni
3. three	3. yamni	3. san
4. four	4. topa	4. shi
5. five	5. záptan	5. go
6. six	6. ṡakpa	6. roku
7. seven	7. ṡakowin	7. hichi
8. eight	8. ṡaglogaŋ	8. hachi
9. nine	9. napciyunka	9. ku
10. ten	10. wikcemna	10. juu
11. eleven	11. wikcemna aké wanjí	11. juuichi
12. twelve	12. wikcemna aké nuŋpa	12. juuni
13. thirteen	13. wikcemna aké yamni	13. juusan
14. fourteen	14. wikcemna aké topa	14. juushi
15. fifteen	15. wikcemna aké záptan	15. juugo
16. sixteen	16. wikcemna aké ṡakpa	16. juuroku
17. seventeen	17. wikcemna aké ṡakowin	17. juuhichi
18. eighteen	18. wikcemna aké ṡaglogaŋ	18. juuhachi
19. nineteen	19. wikcemna aké napciyunka	19. juuku
20. twenty	20. wikcemna nuŋpa	20. nijuu

357

358

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI (Continued)	HEBREW (Continued)	SPANISH (Continued)
1. -moja	1. ahat	1. uno
2. -bili; -wili	2. shathyeem	2. dos
3. -tatu	3. shahloshe	3. tres
4. -ne	4. ahrbah	4. quatro
5. -taano	5. hahmaysh	5. cinco
6. sita	6. shaysh	6. seis
7. saba	7. shehvah	7. siete
8. nane	8. shmoeneh	8. ocho
9. tisa	9. tayshah	9. nueve
10. kumi	10. ehsehr	10. diez
11. kumi na -moja	11. ahat ehsray	11. once
12. kumi na -bili (-wili)	12. shtaym ehsray	12. doce
13. kumi na -tatu	13. shahloshe ehsray	13. trece
14. kumi na -ne	14. arbah ehsray	14. catorce
15. kumi na taano	15. hahmaysh ehsray	15. quince
16. kuma na sita	16. shaysh ehsray	16. dieciseis
17. kumi na saba	17. shehvah ehsray	17. diecisiete
18. kumi na nane	18. shmunah ehsray	18. dieciocho
19. kumi na tisa	19. tshah ehsray	19. diecinueve
20. ishirini	20. ehsreem	20. veinte

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GREETINGS	HOPI	CANTONESE
1. hello	1. lolma (good health)	1. Hā-loú; wéi; weih
2. How are you?	2.	2. Néih hóu ma?
3. good morning	3.	3. Jóu-sàhn
4. goodbye	4.	4. Joi-gin
5. I'll be seeing you.	5. nu'ason umi piw yorikni (I'll see you again)	5. Joi-gin
6. please	6. haw (I beg you)	6. Chéng; m̀h-gòi
7. Thank you	7. kwakwha (masculine) askwali (feminine)	7. Dò-jeh;m̀h-gòi
FAMILY MEMBERS		
1. father	1. ina	1. baàh-bā; bā-bā
2. mother	2. ingu	2. maàh-mā; mā-mā
3. sister	3. igöga (older) isiwa (younger)	3. jèh-jē (elder sister) muìh-mui (younger sister)
4. brother	4. ipava (older) iturko (younger)	4. gòh-gō; gō-gō (elder brother) sai-lóu; daih-daih (younger brother)
5. grandfather	5. ikwa	5. jóu-fuh; a-yèh
6. grandmother	6. iso	6. jóu-móuh; a-màh
7. uncle	7. itahu	7. an-koùh; baak-fuh; sūk; káuh-fú
8. aunt	8. ikyu	8. an-tìh; baak-mouh; gū-mā; yih-mā

WORDS AND NUMBERS FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA (IGBO or IBO)	FRENCH	
1. kedụ	1. bonjour	
2. kedụ ka imelụ	2. comment vas-tu? (with classmates, family, friends) comment allez-vous (with those addressed as Mr. or Mrs.)	
3. isalachi	3. bonjour	
4. naagboo	4. au revoir	
5. m ga naa ahụ gị	5. au revoir	
6. biko	6. s'il te plaît (with family and friends) s'il vous plaît (with Mr. or Mrs.)	
7. ndeewo or imeela	7. merci	
1. nna	1. père	
2. nne	2. mère	
3. nwanem nwanyị	3. soeur	
4. nwanem nwoko	4. frère	
5. nnaa kukwu	5. grandpère	
6. nne kukwu	6. grandmère	
7. nwa nne nna m nwoko	7. oncle	
8. nwa nne nne m nwanyi	8. tante	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BODY PARTS	HOPI (Continued)	CANTONESE (Continued)
1. head	1. götö	1. taùh
2. eyes	2. poosi	2. ngáahn
3. nose	3. yaga	3. beih
4. mouth	4. mo'a	4. háu
5. ears	5. nagry (ear)	5. yíh (plural)
6. arm	6. ima (my arm)	6. sáu bei (plural)
7. leg	7. huka	7. geuk (plural)
8. hand	8. ima (my hand) maa'at (his hand)	8. sáu (plural)
9. finger	9. malatsi	9. sáu-jí (plural)
10. foot	10. kuuku	10. geuk (plural)
11. toe	11. kukvosi	11. geuk jí (plural)
DAYS		
1. Sunday	1. pu' (today)	1. Láih-baai-yaht
2. Monday	2. gaavo (tomorrow)	2. Láih-baai-yāt
3. Tuesday	3. lõõtok (2 days from today)	3. Láih-baai-yih
4. Wednesday	4. paytok (3 days from today)	4. Láih-baai-saàm
5. Thursday	5. naalõtok (4 days from today)	5. Láih-baai-se
6. Friday	6. tsivotok (5 days from today)	6. Láih-baai-nǵh
7. Saturday	7. navaytok (6 days from today)	7. Láih-baai-luhk
	8. tsange'tok (7 days from today)	
COLORS		
1. red	1. paalangpu	1. hùhng-sīk
2. yellow	2. taskyavi	2. wòhng-sīk
3. blue	3. sukwapu	3. laahm-sīk
4. brown	4. komo	4. ga-fē sik; jung-sīk
5. green	5. sakwangpu	5. luhk-sīk
6. orange	6. sikyangpu	6. cháang-sīk
7. black	7. gómavi	7. hāak-sīk
8. white	8. gõõtsa	8. baahk-sīk
9. grey	9. maasi	9. foi

385

386

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA (IGBO of IBO)(Continued)	FRENCH (Continued)	
1. isi	1. la tête	
2. anya n'abo	2. les yeux	
3. imi	3. le nez	
4. onu	4. la bouche	
5. nti	5. les oreilles	
6. ikenga	6. le bras	
7. ukwu	7. la jambe	
8. aka	8. la main	
9. mkpuru-aka or mkpsi aka	9. le doigt	
10. oba ukwu	10. le pied	
11. mkpisi-ukwu	11. le doigt de pied	
1. ụka or ụbọchị uka	1. dimanche	
2. ụbọchị mbụ n'izu ụka	2. lundi	
3. ụbọchị abụọ n'izu ụka	3. mardi	
4. ụbọchị ato n'izu ụka	4. mercredi	
5. ụbọchị ano n'izu ụka	5. jeudi	
6. ụbọchị ise n'izu ụka	6. vendredi	
7. ụbọchị isii n'izu ụka	7. samedi	
1. ọbara or mmee	1. rouge	
2. ezizi	2. jaune	
3. akpụkpọ elu	3. bleu	
4. ajaọcha	4. brun	
5. ahịhịa ndụ	5. vert	
6. oroma or epe	6. orange	
7. oji	7. noir	
8. ọcha	8. blanc	
9. awọ	9. gris	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS	HOPI (Continued)	CANTONESE (Continued)
1. one	1. suukya'	1. yāt
2. two	2. lö̃ö̃yom	2. yih
3. three	3. paayom	3. saàm
4. four	4. naalöyom	4. sei
5. five	5. tsivot	5. ńgh
6. six	6. navay	6. luhk
7. seven	7. tsange'	7. chāt
8. eight	8. nanalt	8. baat
9. nine	9. pert	9. gau
10. ten	10. pagwt	10. sahp
11. eleven	11. pagwt niikyang suk sikyata	11. sahp yāt
12. twelve	12. pagwt niikyang lõgmuy sikyata	12. sahp yiḥ
13. thirteen	13. pagwt niikyang paykomuy sikyata	13. sahp saàm
14. fourteen	14. pagwt niikyang naulögmuy sikyata	14. sahp sei
15. fifteen	15. pagwt niikyang tsivot sikyata	15. sahp ńgh
16. sixteen	16. pagwt niikyang navay sikyata	16. sahp luhk
17. seventeen	17. pagwt niikyang tsange' sikyata	17. sahp chāt
18. eighteen	18. pagwt niikyang nanalt sikyata	18. sahp baat
19. nineteen	19. pagwt niikyang pert sikyata	19. sahp gau
20. twenty	20. sunat	20. yih-sahp
GREETINGS	SENECA LANGUAGE	KOREAN
1. hello	1. nyaway skanoh	1. yoboseyo
2. How are you?	2.	2. Ahnnyoung hasimnikka?
3. good morning	3.	3. ahnnyoung hasimnikka
4. goodbye	4.	4. jalgayo or ahnnyounghee
5. I'll be seeing you.	5.	5. Do boepget ssumnida
6. please	6.	6. (no equivalent term)
7. Thank you	7. nyaway	7. Gomaap sūmnida

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA (IGBO or IBO)(Continued)	FRENCH (Continued)	
1. otu	1. un	
2. abụọ	2. deux	
3. atọ	3. trois	
4. anọ	4. quatre	
5. ise	5. cinq	
6. isii	6. six	
7. asaa	7. sept	
8. asatọ	8. huit	
9. itolu	9. neuf	
10. iri	10. dix	
11. iri n'otu	11. onze	
12. iri n'abụọ	12. douze	
13. iri n'atọ	13. treize	
14. iri n'anọ	14. quatorze	
15. iri n'ise	15. quinze	
16. iri n'isii	16. seize	
17. iri n'asaa	17. dix-sept	
18. iri n'asatọ	18. dix-huit	
19. iri n'itolu	19. dix-neuf	
20. ọgụ or ohu	20. vingt	
	POLISH	
	1. halo	
	2. jaksie ma	
	3. dzien dobry	
	4. dowidzenia	
	5. szukan dla wasz pozny	
	6. prosze	
	7. dzię kuje	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY MEMBERS	SENECA LANGUAGE (Continued)	KOREAN (Continued)
1. father	1.	1. abōji
2. mother	2.	2. ōmōni
3. sister	3.	3. female refers to elder sister -- unni female refers to younger sister -- dong saeng male refers to elder sister -- noona
4. brother	4.	4. male refers to elder brother -- hyung male refers to younger brother -- dong saeng female refers to elder brother -- oppa
5. grandfather	5. gwa-nee	5. harabōji
6. grandmother	6.	6. halmōni
7. uncle	7.	7. ajōssi
8. aunt	8.	8. ajumōni
BODY PARTS		
1. head	1.	1. mōri
2. eyes	2.	2. nun
3. nose	3.	3. ko
4. mouth	4.	4. ip
5. ears	5.	5. gwi
6. arms	6.	6. pal
7. legs	7.	7. dari
8. hands	8.	8. son
9. fingers	9.	9. sonkarak
10. feet	10.	10. bal
11. toes	11.	11. balkarak

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	POLISH (Continued) 1. ojciec 2. matka 3. siostra 4. brat 5. dziadek 6. babka 7. wuj 8. ciotka 1. głowa 2. oko 3. nos 4. usta 5. ucho 6. ramie 7. nogà 8. ręka 9. palec 10. stopa 11. palec u nogi	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
DAYS	**SENECA LANGUAGE** (Continued)	**KOREAN** (Continued)
1. Sunday	1.	1. Iryoil
2. Monday	2.	2. Woryoil
3. Tuesday	3.	3. Hwayoil
4. Wednesday	4.	4. Suyoil
5. Thursday	5.	5. Mokyoil
6. Friday	6.	6. Kŭmyoil
7. Saturday	7.	7. Toyoil
COLORS		
1. red	1.	1. ppalgan saek or ppalgang
2. yellow	2.	2. noransaek or norang
3. blue	3.	3. paransaek or parang
4. brown	4.	4. galsaek
5. green	5.	5. choroksaek
6. orange	6.	6. juhwangsaek
7. black	7. hohngee	7. kōmjungsaek
8. white	8.	8. hinsaek
9. grey	9.	9. hoesaek
NUMBERS		
1. one	1. skawd	1. il
2. two	2. dick-nee	2. i
3. three	3. seh'	3. sam
4. four	4. gayh	4. sa
5. five	5. wiss	5. o
6. six	6. yayh	6. yuk
7. seven	7. jaw-duck	7. chil
8. eight	8. de-geohn	8. pal
9. nine	9. joeh-dohn	9. ku
10. ten	10. wuss-heh	10. sip

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	POLISH (Continued) 1. niedziela 2. poniedziałek 3. wtorek 4. środa 5. czartek 6. piątek 7. sobota 1. czerwony 2. źołty 3. niebieski 4. brvnatny 5. zielony 6. pomaranczowy 7. czarny 8. biały 9. szary 1. jeden 2. dwa 3. trzy 4. cztery 5. pięć 6. szęćś 7. siedem 8. osiem 9. dziewięć 10. dziesięc	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS (Cont'd.)	SENECA LANGUAGE (Continued)	KOREAN (Continued)
11. eleven	11. skawd-skyh	11. sipil
12. twelve	12. dick-nee-skyh	12. sipī
13. thirteen	13. seh-skyh	13. sipsām
14. fourteen	14. gayh-skyh	14. sipsā
15. fifteen	15. wiss-skyh	15. sipo
16. sixteen	16. yayh-skyh	16. sipyūk
17. seventeen	17. jaw-duck-skyh	17. sipchil
18. eighteen	18. de-geohn-skyh	18. sippāl
19. nineteen	19. joeh-dohn-skyh	19. sipkū
20. twenty	20. do-wuss-heh	20. isip
GREETINGS		SAMOAN
1. hello		1. Talofa!
2. How are you?		2. Ua fa'apefea mai oe.
3. good morning		3. Talofa! (O se taeao lelei)
4. goodbye		4. Tofa
5. I'll be seeing you.		5. (No literal translation)
6. please		6. faaolemole
7. Thank you		7. faafetai
FAMILY MEMBERS		
1. father		1. tamā
2. mother		2. tinā
3. sister		3. tuafafine (uso teine)
4. brother		4. tuagane (uso tama)
5. grandfather		5. tamā o le tamā, poo tamā o le tinā
6. grandmother		6. tinā o le tinā, poo tinā o le tamā
7. uncle		7. tuagane o le tinā, poo le uso o le tamā
8. aunt		8. uso o lou tinā, poo tuafafine o le tamā

WORDS AND NUMBERS FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	POLISH (Continued) 11. jedenaście 12. dwunaście 13. trzynaście 14. czternaście 15. piętnaście 16. szesnaście 17. siedemnaście 18. osiemnaście 19. dziewiętnaście 20. dwadzieścia HUNGARIAN 1. szervúsz 2. hogyvagy 3. jo reggelt 4. visont látásra 5. látlak késöb 6. kérem 7. köszönöm 1. apá 2. anya 3. leány testvér 4. fiú testvér 5. nagyapap 6. nagymama 7. nagybácsi 8. nagynéni	

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	Poland Peasants paper cutout designs	
	Germany Paper decorations for Christmas trees	
	Spain Paper folding	
	Holland Three-dimensional sculpture	
	Sweden Folded paper light shades	
	Greece, Egypt Mosaic from small pieces of material put together to create a design or picture	Mexico Many beautiful objects are made of tin

GRID REFERENCES

Category: Pottery
Culture Group: Asian American and Pacific Island Heritage
Country: Japan

Japanese ceramics were strongly influenced by the Chinese and Korean wares. Pottery is kept very simple. The colors are generally subdued and include browns, blacks, whites, yellows, and greens.

White slip is used extensively and combined with a poured or running glaze.

Iron glaze is very popular. Potters use the wheel technique and kilns for firing pots.

Category: Pottery
Culture Group: Black American Heritage
Continent: Africa

Pottery has been shaped by hand. Pottery making has usually been a woman's craft. In certain tribes, men produced decorated pots of high quality. Men worked together at small pottery plants or workshops while women worked alone.

Culture Group: Black American Heritage
Special Type: Plantation
Country: United States

A type of plantation pottery, including glazed jars and earthen containers, was produced by slave craftsmen. The African influence was evident in these products.

Category: Pottery
Culture Group: American Indian and Eskimo Heritage
Country: United States

Most American Indians used the coil method for making pottery. The woman usually dug the clay from a pit, added sand and crushed pieces from an old pot, then mixed and kneaded until it was smooth.

195

196

Category: Textiles
Culture Group: Asian American and Pacific Island Heritage
Country: Japan
Type of Product: Stencils

Artists used stencils to make designs. The stencils were held together with human hairs. Cloth was dyed with vegetable dye.

Country: Java
Type of Product: Batik

Batik is the drawing and coloring of certain designs on materials with wax and dye. Java developed and practiced batiking on a large scale.

Patterns are drawn on with a tjanting, a fine, wax-filled pencil. Then the cloth is dyed and hung outside to dry. For each additional pattern, the process must be started all over again. The finished material is called batik.

Category: Textiles
Culture Group: Black American Heritage
Continent: Africa
Type of Product: Akinkira Cloth

African tribes decorated their textiles in many different ways. For example, Akinkira cloth is printed in black dye with various small stamps cut from pieces of calabash.

Some designs are made in a process of mixing mud with a concoction of bark. Cloth is sometimes made of silk strips produced on a narrow loom and then sewed together.

Africans also used glass beads bought by tribesmen to decorate robes and crowns.

Category: Textiles
Culture Group: American Indian Heritage
Country: United States

Some American Indians appliqued animal hooves and metal plates to fasten on garments so they would rattle or clang when the wearer moved. They also applied shells and beads (the latter acquired in trade) on garments.

Tribe: Navajo
Product: Blankets

Clothes were made of wood and cedar bark. Navajo blankets were made of wool from wild mountain goats. The wool was colored with dyes made from charcoal, plants, and berries. After Spaniards brought sheep to the Southwest, sheep's wool was used in making blankets.

Category: Toys
Culture Group: Asian American and Pacific Island Heritage
Country: Japan
Products: Toys and Masks of Paper Maché

Some toys and masks of demons and humorous characters are made of paper maché in Japan.

Clay dogs are given to newborn boys for protection. The three monkeys--those that "see no evil, hear no evil, and speak no evil"--originated in Japan as toy figures.

Country: Japan
Product: Daruma Dolls

Daruma dolls were named after a sixth-century Indian priest who is credited with the creation of Zen Buddhism. According to the legend, Dharma spent nine years in deep meditation as part of his Zen training. As a result of such extended immobility, he lost the use of his limbs and is said to have rolled all the way from India to Japan to spread his message. Only through meditation did the philosopher achieve inner serenity and a complete balance in everyday life. The importance of this balance is emphasized by the doll's ability to regain an upright position no matter how it is tipped. Darumas are used for many occasions, such as during the Japanese New Year celebration. In some instances, the dolls are thought to be charms against evil or poor health.

"Wishing" darumas are made without eyes. When the owner makes a wish, he paints in one eye, but the second is painted in only after the wish has been fulfilled. Many darumas are made in pairs so that they will keep each other company. They symbolize a happy couple. The pair is usually painted in bright reds and dark blue.

Category: Toys
Culture Group: Black American Heritage
Country: Ghana, Ashanti Tribe
Product: Akuaba Doll

A legend tells of a married couple who were unable to have children. They went to their priest, and he gave them a fertility doll. The woman wore the doll in her pocket or sash, and nine months later she had a child.

Today the Akuaba dolls are carried by pregnant mothers as good luck for a healthy baby. A doll with an oval head represents a girl baby, one with a square head represents a boy baby, and a doll with a round head signifies a wise child.

Category: Toys
Culture Group: American Indian Heritage
Country: United States, Pueblo and Yuma Indians
Products: Kachina and Yuma Dolls

Dancers among the Pueblo Indians of the Southwestern United States give Kachina dolls to children as gifts. Kachina dolls are carved from the soft wood of cottonwood trees. There are different dolls for different dances.

The Yuma Indians made clay dolls for children to play with.

Category: Painting
Culture Group: Asian American and Pacific Island Heritage
Country: Tibet
Product: Banners

Tibetans paint banners to aid meditation. Many are also embroidered or appliqued. They are hung in temples or on family altars or are carried in religious processions by monks. They are colored with pigment of vegetables or mineral substances mixed with glue. The finished paintings are mounted on rollers.

Country: Japan
Product: Scroll Painting and Calligraphy

Mountains, mists, valleys and rivers are favorite subjects of scroll painters. The brush used has a very fine point and the artist works with speed. The angle of the brush makes a great difference in the effect created. If it is held upright, the line is hard; if held at a slant, the line is softer. The tip of the brush makes a powerful stroke. Many Japanese paintings are made on scrolls, which consist of long sheets of paper that are kept rolled up.

Calligraphy, or writing, is an important form of art painting in Japan. Every stroke is important. Each character has a specific meaning. This art originally came from China. The lives of princes and priests were often illustrated on scrolls. Scrolls also were used to tell stories about magic and enchantment and to record important events.

Category: Painting
Culture Group: Black American Heritage
Continent: Africa
Product: Rock Painting

Artists in Africa obtain colors for rock painting from the earth. They grind minerals and colored stones into powder and mix them with animal fat. Black paint is made from soot or charcoal. Hollow bones are used for brushes.

Country: United States
Product: Portrait Paintings

The privileged status of Creoles helped them to develop art for themselves. Portrait painters became popular in the early 19th century. Joshua Johnston was one of the self-taught painters who was known for his family portraits.

Category: Painting
Culture Group: American Indian Heritage
Country: United States
Product: Paintings on Hides

The Indians loved to paint scenes of hunting and battle on hides. Paints were made from minerals and plants. Brushes were made from the spongy knee bone of a buffalo or from horns, sticks, or animal hairs.

In later years, Indians began to use paper, pencils, and crayons supplied by European settlers. They also learned to use water colors.

Country: United States
Product: Sand Painting

Sand paintings are made by dropping fine grains of colored sand onto a bed of natural sand. Designs usually show Navajo gods and the wonders of nature. Sand paintings were used in magic-healing ceremonies and were begun in the morning. The Navajos believed that the paintings had to be finished and destroyed before sunset on the same day.

Category: Masks
Culture Group: Asian American and Pacific Island Heritage
Area: Melanesia
Product: Masks

Masks are used by the natives of Melanesia in secret societies and dances and to represent the dead. Melanesians like bright colors. Red and yellow chemicals for the masks are taken from the earth, white paint comes from lime, and black paint comes from soot or mud. Blue and green colors are seldom used. Melanesians identify with the soil and earth colors rather than with ocean blues and greens.

Category: Masks
Culture Group: Black American Heritage
Continent: Africa
Product: Nimba (Mask)

Wearing of the Nimba is believed to increase the fertility of the soil, livestock, and the tribe itself. Animal masks are worn for control of the forces connected with hunting, cultivation, and animal husbandry. When a person wears a mask, he/she is no longer considered to be a person but a spirit.

Some masks are not only worn in front of the face, but also horizontally on top of the head or tipped diagonally on the forehead. Certain masks fit over the head like a helmet, and tall headdresses are worn that are attached to tight-fitting caps woven like baskets. Some masks are used to frighten away strangers, especially women, from religious rites and meetings of secret societies.

Category: Masks
Culture Group: American Indian Heritage
Country: United States, Iroquois (Seneca Tribe)
Product: Masks

Masks play an important part in the ceremonies of the Senecas, one of the Iroquois tribes.

The Senecas wore corn-husk masks to improve crops, while other masks were worn to drive away the evil spirits and cure the sick. The Iroquois carved masks from living trees to keep them "alive" and protect their magic powers. If a mask was cut out of the tree in the morning it was painted red. If it was cut out in the afternoon, it was painted black.

Category: Basketry
Culture Group: Asian American and Pacific Heritage
Country: Japan
Product: Baskets

Bamboo, grass, branches, and bark are used by the Japanese to make baskets, which are for displaying flowers, in tea ceremonies, and in daily life. Hats, shoes, boxes, clothes, purses, and many other products are also produced.

Category: Basketry
Culture Group: American Indian Heritage
Country: United States
Product: Baskets

Basket making is perhaps the oldest Indian art. Baskets are used for storing, carrying, and cooking. The colors come from dyes produced from roots and bark.

Northern Plains and Northeastern tribes used the prickly quills of the porcupine to make beautiful designs. Only Northern Plains and Northeastern tribes used quillwork in decorating baskets (as well as for decorating moccasins, shirts, dresses, etc.). When Europeans settled in America, they sold glass beads to the Indians. Use of the beads to decorate baskets became more popular than porcupine quills.

Category: Sculpture and Carving
Culture Group: Asian American and Pacific Island Heritage
Areas: Polynesia and Melanesia
Product: Sculpture

Art on the islands of Polynesia and Melanesia consists chiefly of sculpture. The natives usually did not have metals and other materials to work with, so they made carvings from stone and wood. Polynesians used fine woods for sculptures and valued beautiful graining.

Category: Sculpture and Carving
Culture Group: Black American Heritage
Continent: Africa
Product: Sculpture

In Africa, Nigeria and Benin were the most famous for the work of their sculptors. They carved not only ceremonial objects for their kings but also bowls, stools, and other household articles.

Few horses are kept in Africa because of disease and lack of pasture land. Where there are horses, they are frequently the subject of sculptors. Often the horse is represented as smaller than the man to show that man is more important.

Ornamental combs carved from gold and silver are also typical African art objects.

Category: Sculpture and Carving
Culture Group: American Indian Heritage
Country: United States
Product: Carvings

Indians produced large carvings from big trees. Statues were carved with sharpened seashells and sharks' teeth. Indians did not have iron or steel tools until Europeans settled in America.

Giant cedar totem poles stood in front of homes on the Northwest coast of what is now the continental United States. Carvings on the totem pole told the story of the family's ancestors.

Wooden helmets were used to protect Indian warriors in battle and were carved to frighten the enemy.

Indians were the first to smoke tobacco and carved pipes of many shapes and sizes. Some pipes weighed 18 pounds. These were made of Ohio pipestone, a fine-grained clay that is as hard as stone. Pipes (such as the peace pipe) were used in ceremonies. William Penn smoked a peace pipe with the Delaware Indians.

Country: United States, Eskimos
Product: Ivory Carvings

Eskimos have long made carvings from the ivory of walrus tusks. Artists are usually men.

Country: United States, Puget Sound Indians
Product: Wood Carvings

The Indians living in the Puget Sound area carved vessels from wood as well as canoes, masks, and totem poles. These Indians even carved huts and hats.

The carving is done by the men of the tribe.

Category: Paper
Culture Group: Asian American and Pacific Island Heritage
Country: Japan
Product: Origami

Origami, the art of paper folding, is popular in Japan. Paper is made into shapes of birds, animals, people, and objects. Origami is taught to children in schools.

Category: Paper
Culture Group: European/Mediterranean American Heritage
Country: France
Product: Collage

Making of collages is practiced widely in France. A collage consists of paper, on which there is usually an intricate design, pasted on a paper backing or canvas.

A naturalist named Reamer invented the manufacture of paper from wood.

Category: Special Art
Culture Group: Asian American and Pacific Island Heritage
Areas: Polynesia and Micronesia
Product: Tattoos

Masters of tattooing were highly respected and occupied the same rank as wood carvers, sculptors, and priests in Polynesia and Micronesia. The whole body was tattooed. The process of tattooing took years.

Country: Japan
Product: Tea Ceremony

The custom of holding a tea ceremony began in China and was introduced in Japan, where it became very popular. A separate house or room in the main house is set aside for conduct of the tea ceremony. The room usually has low doors so that a person must stoop to a humble position to enter. Every step of the tea ceremony takes place in a prescribed manner.

Special green tea is prepared, mixed, served, and drunk in accordance with strict rules. The only conversation permitted relates to subjects such as art, music, and poetry. Simple pots and cups are used to show that beauty can be found in simple objects.

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will make a replica of pottery from a selected culture. Suggestions to teacher: Discuss the methods used by people of various cultures in making pottery. Discuss its use. (See Grid References.) Permit pupils to experiment with clay. Explain how clay feels and looks and what can be done with it. Describe slab and coil methods of making pottery. Have students collect "found objects" to decorate clay objects. Follow up: Arrange a trip to a college, high school, or pottery studio so children may see pottery being made on a wheel.	CLAY POTTERY Coil Method 1. Roll out clay to less than 1/2 inch thickness and cut in a circle. 2. Roll more clay into coils and stack them around the inside edge of circle, securing each layer with water on a sponge. 3. Smooth the outside of the pot with moistened fingers or sponge. Slab Method 1. Roll out clay to less than 1/2 inch thickness. 2. Make designs, using "found objects." 3. Cut out shapes for clay objects, such as round discs for pendants, Indian and African jewelry, buttons, and tiles like those produced in Mexico. If a kiln is available, let clay objects become leather hard slowly and then fire them. Materials: 1. Clay - size of grapefruit 2. Rolling pins 3. Very large nails for cutting 4. Containers of water 5. Sponges 6. Found objects 7. Glazes	Art Crafts Language Arts

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will weave or batik a cloth pillow.	TEXTILES	
	Weaving	Art
Suggestions to teacher: Discuss the materials and methods used to make textiles in various cultures. Obtain and show the students examples of various textiles.	Instructions: 1. Cut muslin into strips. 2. Dye the strips different colors. 3. Weave the strips. 4. Make two woven sections. 5. Turn sections inside out and stitch, leaving a small area open for stuffing. 6. Stuff and complete stitching.	
	Batik	Art
	Instructions: 1. Select two square pieces of muslin. 2. Draw designs on the pieces of muslin with different colored felt pens. (Keep the design large and simple.) 3. Cover the designs with melted wax. (Use a paint brush.) 4. Dip the muslin pieces into cold dye. 5. Dry the pieces of muslin. 6. Stitch and stuff the pieces to make the pillow.	
The learner will construct a Japanese Daruma Doll and an African Akuaba Doll.	TOYS	
	Darumas	Art

Rubber Ball Daruma

1. Cut a rubber ball that is 2 inches in diameter in half.

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Suggestions to teacher: Discuss the significance and use of the Daruma Doll of Japan and the Akuaba Doll of Africa.	TOYS (Continued) 2. Cut cone pattern and decorate the face. 3. Glue the edges together to form cone. 4. Attach cone to base, using masking tape. Egg Shell Daruma 1. Fill half an egg shell with clay or plaster of paris. 2. Finish Daruma as above. Akuaba Dolls Instructions: 1. Roll a ball of clay in your hands. 2. Flatten the clay with the palm of your hand. 3. Use a toothpick or similar object to cut through the clay and make a doll's body. 4. Use the toothpick to draw face and body. 5. Place a hole through the top of the head. 6. Fire the clay in a kiln. 7. String some yarn or a strip of leather through the finished doll so that it may be worn around the neck.	Art

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Children can make toys for each other for gifts for holidays.	TOYS (Continued) Balls Ask children to: 1. Collect animal hair from brushes or combs. (Note: Human hair would be objectionable to many tribes.) Many (e.g., Navajos) believe you must never allow others to have a piece of your hair or they can have control of you. 2. Cut shapes for balls from chamois cloth and stitch them. 3. Fill the cloths with hair and soak them. 4. Shape into balls and let dry. Materials: 1. Chamois - felt 2. Animal hair 3. Large needle and thread	Art Celebrations

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will create his/her own sand painting design. Suggestions to teacher: Discuss the various methods in which people from many cultures painted. Discuss the subjects of paintings. Many paintings tell a story. Read a book to children or ask them to listen to a story while painting scenes from it in sequence. Follow up activities: Pupils may prepare banners, paintings on hide, murals, sand paintings, or rock paintings.	PAINTING Materials: 1. Sand 2. Cardboard 3. White glue 4. Chamois 5. Butcher paper 6. Large butcher paper 7. Doweling 8. Rocks 9. Shellac Sand Painting 1. Draw design on cardboard. 2. Glue large areas to be colored. 3. Pour sand on glued areas. 4. Shake off excess sand. 5. Glue areas that did not adhere and pour sand over again. 6. Paint when glue is thoroughly dry.	Language Arts Social Science Science

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will make masks from two different cultures and orally describe them. Suggestions to teacher: Discuss the many masks made by people of various cultures. Follow up: Ask children to make masks of themselves and then to exchange masks and play the role of the other person (self-awareness). Ask children to make masks of their favorite animals and then tell about or play the role of that animal (I am a ...). Encourage children to make masks portraying community helpers and to play their roles.	MASKS Paper Maché Bag Masks Instructions: 1. Cover a paper bag with paper maché to make a mask to be used as a decoration on a shelf or table, 2. Use a medium or large sized shopping bag. Crumple old newspapers and stuff them inside the bag. Put tape across the opening to keep the stuffing inside. 3. Now cover the bag with paper maché strips. a. Make the paste with flour and water. Put just enough flour into the water to make it look and feel like melted ice cream. b. Tear old newspapers into strips, each about the size of a ruler. c. Soak strips in the mixture. d. Put lumps of the paper maché in place for the nose, lips and eyes. Cover these with more paper maché strips. 4. Let the mask dry. Paint it. Cut open the bottom and pull the newspaper stuffing out of the bag.	Art Language Arts Social Science

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will make masks from two different cultures and orally describe them	MASKS (Continued) Clay Masks Instructions: 1. Lay a piece of oilcloth on your work area. Put a large lump of clay on it. Shape the clay into a thick oval, larger around than your face. 2. Add a nose, chin, ears, and lips with pieces of clay. Push dents in the clay for each eye. a. Make a paste with flour and water. Put just enough flour into the water to make it look and feel like melted ice cream. b. Tear old newspapers into strips, each about the size of a ruler. 3. Soak a few of the strips in plain water. Lay them across the clay face in crisscross fashion. Put on more strips, soaked in water, until the clay is all covered. a. Now dip the other strips into the paste, and lay them on top of the layer of wet strips. b. When you have covered the wet paper with a layer of strips dipped in paste, put on another layer of strips dipped in paste, until you have ten or more layers of paper over the clay. c. Let the paper dry for a day or two. d. Dig out the clay. 4. Paint the face on the mask with poster paint or tempera. Finish it with a coat of clear shellac.	

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	MASKS (Continued) Totem Pole Instructions: 1. Draw masks on paper of animals, birds, and people, using white chalk. Make the masks as large as possible. 2. Color the masks 3. Cut slits around eyes, nose, mouth, and ears and fold outward to form a three-dimensional effect. 4. Add earrings, teeth, or other features. 5. Fill gallon food cans with sand. 6. Wrap construction paper around the cans and glue them to the sides. 7. Stack cans until desired height, then put masks around the cylinder and fasten with glue, tape, etc. Materials: 1. 12" X 18" colored construction paper 2. White chalk 3. Tempera, crayons 4. Empty, washed, gallon tin food containers (from cafeteria)	Art Social Science

229

230

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The student will compare Japenese basketry and American Indian basketry. Suggestions to teacher: Obtain and show samples of Japanese and American Indian baskets. Discuss the materials used in making Japanese and American Indian baskets. Discuss how the Japanese and American Indians used baskets. (See Grid References.)	BASKETRY Instructions: 1. Study samples of Japanese and American Indian baskets. 2. Describe the materials used to make the baskets. 3. Research and discuss the types of weave used in the two kinds of baskets. 4. Discuss the function of the baskets in the daily lives of the people.	Social Science Language Arts
The learner will carve a design in plaster. Suggestions to teacher: Discuss the types and uses of sculpture in various cultures. (See Grid References.)	CARVINGS Materials: 1. Milk cartons (1/2 gallon size) 2. Plaster of paris 3. Butter knives Instructions: 1. Make plaster of paris form in milk cartons. 2. Carve designs in the plaster.	Art
Invite children to tell a story about their sculpture.		Language Arts

SUGGESTED ACTIVITIES
TRADITIONAL FOLK ARTS AND CRAFTS

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The student will construct a paper object or design using either the origami or paper collage technique. Suggestions to teacher: Discuss the ways in which people of various cultures use paper as an art medium. (See Grid References.)	PAPER Origami Color Game 1. Cut paper into a square. 2. Fold all four corners toward the center. 3. Turn paper over and fold all four corners again. 4. Put colored dots inside triangle. 5. Have a friend select a color and number. (The number tells the number of times you change the fold. The color tells if you got your wish.)	Art Mathematics
	Paper Collage 1. Choose pieces of wallpaper with various designs and textures. 2. Cut the pieces of wallpaper into different shapes. 3. Arrange and paste the shapes onto a piece of background paper. Materials: 1. Art paper 2. Glue 3. Scissors 4. Pencils 5. Wallpaper	Art

VARIETY OF FOLK MUSIC

BACKGROUND

Music is an expression of the way we live and feel. In this section, we will discover some of the ways in which people from many cultures express these feelings and how many similarities and differences there are in the musical roots of our culturally pluralistic society.

We may accept music from some cultures while rejecting that of others because our taste is shaped by experience and the influence of the dominant culture. We sometimes compare our music with others and consider some to be primitive; but what we fail to realize is that in each culture, music in some form is highly developed, according to the use or need of that culture.

Most peoples have concentrated on particular types of music. Some have highly developed instruments while others have developed intricate vocal sounds. The Ashanti tribe, for example, created an intricate and beautiful drum language. Their spoken language depends in part upon tone for its meaning. For example, sound spoken in a high tone of voice has a different meaning from the same sound spoken in a low tone of voice. This is characteristic of other languages as well. In the same way, it is possible by combining two drums, each with a different pitch, to translate the tones and rhythms of words into the tones and rhythms of drum beats and thus create a poetry of sound, the meaning of which is clear to the trained listener.

Attention to and appreciation of a single tone is highly valued in traditional Northeast Asian music. When the Chinese ch'in is played, for example, a string is plucked by the right hand in one specific way, chosen from a large number of carefully differentiated movements by different fingers and using nail or flesh.

The music of black Americans, hybrid art that it is, is most accurately called Afro-American music. Although it incorporates some European elements, its most distinctive characteristic--rhythm--is derived from its African background.

Its several idioms including work songs, spirituals, gospels, as well as other great religious musics, have been important sources in the development of rock music. The array of secular music includes the early jazz developments of Dixieland music and ragtime music, as well as blues and jazz itself, in addition to its descendants: rock and soul, the contemporary popular American musical expressions.

Exposure to music that is representative of many cultures will widen our musical taste and experience. Many rock groups are using sitars from India in their bands, and orchestras are including instruments that were originated in many cultures, East and West. It is hoped that the influence of multicultural education will lead to the introduction of a wider variety of music and musical instruments in the curriculum. Listening to music of many cultures will not only benefit children but will also help teachers, parents, and others to listen to all music with more insight.

REFERENCES

Afro American Music and Its Roots. Gospel. Silver Burdett.

Bernstein, Martin. Introduction to Music. Prentice Hall, 1951.

Choate, Robert. New Dimensions in Music. Volume Titles: Early Childhood, Enjoying Music, Beginning Music, Expressing Music. American Book, 1970.

Exploring Music 2. Record 2, Side B, Bands 1 and 2. Holt, Rinehart, and Winston, 1971.

Favorite Songs of Japanese Children. Bowmar.

Feelings, Muriel, and Tom Feelings. Jumbo Means Hello. New York: Dial Press, 1974.

Folk Songs of California and Old West. Bowmar.

Landeck, Beatrice. Echoes of Africa. New York: David McKay, 1969.

Landeck, Beatrice. Making Music Your Own 1, 2, and 3. General Learning Corporation, Silver Burdett, 1971.

Leonhard, Charles. Discovering Music Together, Early Childhood, 1, 2, and 3. Follett, 1970.

"Music in World Cultures," Music Educators Journal, 59 (October, 1972).

Music of the Black Man in America. Bowmar. Recording and/or filmstrip.

Nettl, Bruno. Folk and Traditional Music of the Western Continents. Prentice-Hall, 1965.

The World of Popular Music: Gospel, Blues, Dixieland, Ragtime, Jazz. Follett Publishing Co.

GOAL

To develop an awareness of similarities and differences in the instrumental and vocal music of diverse cultures, and to gain an appreciation of wide variety in musical selections.

SAMPLE OBJECTIVES

A. The learner will recognize and distinguish musical instruments and their sounds from three different cultural traditions.

B. The group of learners will perform three songs in languages other than English.

C. The learner will demonstrate an understanding of some of the universal themes of songs from diverse cultures, and will choose a favorite song, explaining his/her choice to the class.

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Work Songs	DAKOTA "Work Song" *New Dimensions in Music: Enjoying Music*, p. 54TG QUILEUTE "The Molock Song" *Discovering Music Together*, 3, p. 103TG, Hunting Song	CHINA "Boatman's Song" *New Dimensions in Music*, p. 76TG
Animal Songs	CHICKASAW-CHOCTAW "Duck Dance" *Discovering Music Together*, 3, p. 101TG	VIETNAM "Cucu" (Birds) *Discovering Music Together*, 1, p. 38TG JAPAN "Kuma San" (Mr. Bear) *Discovering Music Together*, 2, p. 23TG
Nonsense Songs	CHICKASAW-CHOCTAW "The Duck Song *Discovering Music Together*, 3, p. 100TG	POLYNESIA "Tonga" *Discovering Music Together*, 2, p. 17TG

VARIETY OF FOLK MUSIC

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UNITED STATES "Going Down the River" Making Music Your Own, 3, p. 80TG "Michael, Row the Boat Ashore" Making Music Your Own, 3, p. 81 "'Dis Ole Hammer" Music of the Black Man in America, Record 3, Band 7	IRELAND "Sh-ta-ra-dah-dey" Making Music Your Own, 3, p. 92TG	BRAZIL "The Carpenter" Making Music Your Own, 2, p. 22TG
WEST INDIES "Tingo Layo" (Donkey) Making Music Your Own, 3, p. 17TG Calypso CONGO "Sungura's Song" (The Rabbit) New Dimensions in Music: Music for Early Childhood, p. 55TG UNITED STATES "Hop Old Squirrel," "Mr. Rabbit" Music of the Black Man in America	AUSTRALIA "Kookaburra" Making Music Your Own, 3, p. 166TG ISRAEL "Animal Sounds" Making Music Your Own, 1, p. 98TG "The Porcupine" Making Music Your Own, 2, p. 127TG	CHILE "Elephant Song" Making Music Your Own, 2, p. 124TG "El Coqui" (Frog) Exploring Music, 2 p. 120TG, Record 5 Side B, Band 2 MEXICO "Los Pollitos" New Dimensions in Music: Beginning Music, p. 43TG
WEST INDIES "Hey Lidee" New Dimensions in Music, pp. 6-7TG - Calypso	SCOTLAND "Three Craw" Making Music Your Own, 1, p. 92TG	CHILE "Elephant Song: Making Music Your Own, 2, p. 124TG

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Nonsense Music (Continued)		
Mood Songs	ESKIMO "Eskimo Song" Making Music Your Own, 3, pp. 34-35TG "Old Sounds in Music" Exploring Music, 3, Record 7 "Music of the American Indian" New Dimensions in Music: Expressing Music, pp. 94-101TG	JAPAN "The Moon Is Coming Out" Making Music Your Own, 1, p. 14TG "A Gust of Fall Wind" Making Music Your Own, 2, pp. 48-49TG "Favorite Songs of Japanese Children" Record #10819 (Bowmar)

VARIETY OF FOLK MUSIC

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
MOROCCO "A Ram-Sam-Sam" Discovering Music Together, Early Childhood, p. 32TG	ISRAEL "The Porcupine" Making Music Your Own, 2, p. 127TG ENGLAND "Little Johnny" Discovering Music Together, 3, p. 106TG HUNGARY "The Choo-Choo" Exploring Music, 2, p. 27TG (Record 1)	MEXICO "Chiapanecas" Discovering Music Together, Early Childhood, p. 36TG
UNITED STATES Spirituals "Hand Me Down" Making Music Your Own, 3 "Get On Board" Making Music Your Own, 1. p. 96TG - Freedom Song "Train Is A-coming" Making Music Your Own, 2, p. 28TG - Freedom Song CREOLE Poor Lolotte" Exploring Music, 2, p. 15TG	SPAIN "In Cadiz" Making Music Your Own, 2, pp. 82-83TG	PUERTO RICO "La Calle Ancha" Making Music Your Own, 3, p. 127TG BRAZIL "Na Baia Tem" New Dimensions in Music: Enjoying Music, p. 13TG - Brazilian Portuguese

217

218

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Foreign Language	CHICKASAW-CHOCTAW "Duck Dance" Discovering Music Together, 3, p. 101TG CHEROKEE "Indian Cradle Song" Discovering Music Together, 3, p. 105	"Teru Teru Bozu" Making Music Your Own, 3, pp. 164-165TG "Maritsuki Uta" Discovering Music Together, 3, p. 120TG
Songs About Raising and Gathering Crops	QUILEUTE "The Molock Song" Discovering Music Together, 3, p. 103TG - Hunting song PAWNEE "H'Atira" Making Music Your Own, 3, pp. 56-57TG - Corn song	CHINA "Cha-Yang-Wee" New Dimensions in Music: Expressing Music, p. 143TG - Rice planting
Songs About Processing and Selling Food		JAPAN "Street Vendors" Discovering Music Together, 2, p. 71TG - Chicken eggs

VARIETY OF FOLK MUSIC

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UGANDA "Dipidu" New Dimensions in Music: Enjoying Music, p. 12TG	IRELAND "Sh-ta-ra-dah-dey" Making Music Your Own, 3, p. 92TG	
CONGO "Sungura's Song" New Dimensions in Music: Early Childhood, p.55	FRENCH CANADA "En Roulant Ma Boulé" Making Music Your Own, 1, p. 141TG	
GHANA "Atadwe" New Dimensions in Music: Expressing Music, p. 58TG - Tiger nuts	FRANCE "Planting Cabbage" Making Music Your Own, 1, p. 86TG "Il Etait une Bergère" Making Music Your Own, 2, p. 130TG - Sheep tending	GUATEMALA "Vamos La Mar" New Dimensions in Music: Expressing Music, p. 154TG
	POLAND "On a Monday Morn" Making Music Your Own, 2, -. 138TG - Hay	
	SWEDEN "Sheep Shearing" Making Music Your Own, 2, pp. 136-137TG	
CONGO "Before Dinner" Discovering Music Together, 3, p. 36TG - Corn mush	CZECHOSLOVAKIA "Who'll Buy My Fruit?" Making Music Your Own, 2, p. 144TG - Fruit vendor	PUERTO RICO "Luis, Luis, Luis" Making Music Your Own, 2, p. 57TG - Fruit

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Songs About Processing and Selling Food (Continued)		
Lullabies	**CHEROKEE** "Indian Cradle Song" *Discovering Music Together*, 3, p. 105TG "Indian Lullaby" *New Dimensions in Music: Expressing Music*, p. 100TG	**CHINA** "Sail, Silver Moon Boat" *New Dimensions in Music: Enjoying Music*, p. 40TG

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	SIDON, LEBANON "Tabulitora" *New Dimensions in Music: Expressing Music*, p. 116TG - Salad **GERMANY** "Eiyapopieya" *Discovering Music Together*, 2, p. 49TG - Vendor	
UNITED STATES "All Night, All Day" *Making Music Your Own*, 1, p. 34TG "Hush, Little Baby" *New Dimensions in Music: Beginning Music*, p. 18TG **ZULU** "Zulu Lullaby" *Discovering Music Together, Early Childhood*, p. 56TG	**BRITISH ISLES** "Baloo Baleerie" *Making Music Your Own*, 1, p. 142TG **ITALY** "Sleep, Sleep, Lovely Babe" *Making Music Your Own*, 1, p. 65 **GERMANY** "The Little Sandman" *Making Music Your Own*, 3 "Heide Pupeidi" *Discovering Music Together*, 2, p. 84TG **SCOTLAND** "Noddin" *Discovering Music Together*, 1, p. 26TG **SPAIN** "Go to Sleep, My Darling" *Discovering Music Together*, 3, p.119	**MEXICO** "Rurru" *Discovering Music*, 1, p. 86TG

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Self-Awareness		
Storytelling Songs	ESKIMO "An Eskimo Walrus Song" Discovering Music Together, 2, p. 93TG WINNEBAGO "A Fable" Discovering Music Together, 3, p. 104TG	JAPAN "The Kamishibaya Man" Making Music Your Own, 3, pp. 172-173TG
Celebration Songs	PAWNEE "H'Atira" Making Music Your Own, 3, pp. 56-57TG - Harvest song	JAPAN "Haru Ga Kita" New Dimensions in Music: Expressing Music, p. 188TG - Spring

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SOUTH AFRICA "The Green Dress" Discovering Music Together, 2, pp. 8-9TG	BELGIUM "Anna Marie" Discovering Music Together, 2, p. 11TG - Flemish	
AFRICA "The Jog Trot" Making Music Your Own, 3, pp. 172-173TG "Animals Make a Drum" Making Music Your Own, 2, p. 120 NIGERIA "A-tin-go-tin" Making Music Your Own, 2, Nigerian folk song	NEW ENGLAND "The Old Man in the Wood" Making Music Your Own, 3, pp. 150-151TG FRANCE "Three Drummer Boys" Making Music Your Own, 1, pp. 24-25TG - French ballad "The Bridge of Avignon" Discovering Music Together, 2, p. 38TG ISRAEL "Aydi Bim Bam" Discovering Music Together, 3, p. 117TG	MEXICO "El Gato" Making Music Your Own, 3, pp. 170-171TG PUERTO RICO "The Witch's Song" Making Music Your Own, 2, pp. 44-45TG BRAZIL "Sambalele" New Dimensions in Music: Enjoying Music, pp. 62-63TG COSTA RICA "El Amigo Grillo" New Dimensions in Music: Enjoying Music, pp. 64-65TG
UNITED STATES "Go Tell It on the Mountain" New Dimensions in Music: Early Childhood, p. 140TG	JEWISH "Ha Sukkah, Mah Yafah" Making Music Your Own, 3, p. 51TG - Harvest song	PUERTO RICO "El Nacimiento" Making Music Your Own, 3, pp. 68-69 - Christmas

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Celebration Songs (Cont'd.)		
Songs for Dances and Games	"Kachina Spirits" Making Music Your Own, 3, p. 40TG - Dance LUISENO "Breezes Are Blowing" Making Music Your Own, 3, p. 41TG CHICKASAW-CHOCTAW "Duck Dance" Discovering Music Together, 3, p. 101TG	JAPAN "Jan Ken Pon" Making Music Your Own, 3, p. 18TG "Kagome" Discovering Music Together, 1, p. 27TG "Kuma San" Discovering Music Together, 1, p. 23TG

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
"Mary Had a Baby" New Dimensions in Music: Early Childhood, p. 142TG	FRENCH CANADA	MEXICO
	"Marianne s'en va-t-au mou-lin" Making Music Your Own, 3, p. 144 - St. Michael's Day	"The Pinata" Making Music Your Own, 3, pp. 70-71TG
"Children: Go Where I Send Thee" Discovering Music Together, p. 170TG - Christmas		
	ITALY	PUERTO RICO
LIBERIA	"Sleep, Sleep, Lovely Babe" Making Music Your Own, 1 - Christmas	"Cascabel" Making Music Your Own, 3, p. 78TG
"African Noel" Discovering Music Together, 1, p. 115TG		
	JEWISH	
	"Dreydle Song" Making Music Your Own, 2, p. 66TG - Chanukah	
	ENGLAND	
	"Here We Come A-Wassailing" Making Music Your Own, 2, p. 69TG - Christmas	
HOTTENTOT	SPAIN	BRAZIL
"Sugar Bush" Discovering Music Together, 2, p. 28TG	"Zumba, Zumba" Discovering Music Together, 1, p. 112TG	"Ambos Ados" Making Music Your Own, 3, p. 128
TANGANYIKA	ENGLAND	
"The Strength of the Lion" Making Music Your Own, 3, pp. 174-175TG	"Looby Lou" New Dimensions in Music: Beginning Music, p. 10TG	
	"Paper of Pins" Making Music Your Own, 3, pp. 98-99TG	

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Songs for Dances and Games (Continued)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA "We Are Going Down the Numbers" Making Music Your Own, 1, p. 25TG "Where Is the Pebble?" Making Music Your Own, 1, p. 81TG KENYA "Gogo" Making Music Your Own, 2, p. 46TG ZULU "The Lion Game" New Dimensions in Music: Enjoying Music, p. 49TG UGANDA "Dipidu" Discovering Music Together, 1, p. 30TG UNITED STATES "Hambone" Music of the American Black Man, Recording, Part 3, Band 2	FRANCE "Sur le Pont d'Avignon" Making Music Your Own, 2, p. 87TG GERMANY "Ach, Ja" Exploring Music, 2, pp. 40-41TG. Record 2, Side B, Band 1 SPAIN "San Sereni" Discovering Music Together, 2, p. 31TG	

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTAL MUSIC String Instruments		JAPAN Shamisen New Dimensions in Music: Enjoying Music, p. 39TG (record); Expressing Music, p. 140TG, Record 7, Side 3, Band 4 Koto New Dimensions in Music: Enjoying Music, p. 39TG; Expressing Music, pp. 140-142TG, Record "Sakura" HAWAII Ukelele Celesa and Puili Making Music Your Own, 4, Record 4, Side 2, Bands 7, 8, 9

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA Thumb Piano (Kalimba) "We Are Going Down the Numbers" Making Music Your Own, 1, p. 25TG "Where Is the Pebble?" Making Music Your Own, 1, p. 81TG, Recording Earth Bow See note on p. 150. UNITED STATES Banjo "The Chicago Dixieland Jazz - Chicagoans" The World of Popular Music: Jazz, Side 3, Band 1 Guitar: Jazz style "Wait'in for Benny" (Charlie Christian) The World of Popular Music: Jazz, Side 5 Band 4	IRELAND Banshee Making Music Your Own, 3 pp. 46-47TG ENGLAND Harpsicord Making Music Your Own, 3, p. 107TG EGYPT Harp Discovering Music Together, 3 pp. 18-19TG, Recording INDIA Sitar New Dimensions in Music: Mastering Music, pp. 188-189TG ENGLAND Dulcimer Making Music Your Own, 3 pp. 134-135TG, "Billy Boy" Recording SPAIN Guitar Making Music Your Own, 2, p. 84TG "In Madrid" Recording; Making Music Your Own 1, p. 69TG, Recording	

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTAL MUSIC Percussion	Drums New Dimensions in Music: Expressing Music, pp. 96-101TG, Record 3, Side E, Bands 2-7 Shakers, Rattles Discovering Music Together, 3, pp. 101-105TG, pp.36-37TG, Recording ESKIMO Frame Drum	CHINA Gong CHINA, JAPAN Drums

273

274

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA Drum *Making Music Your Own*, 2, p. 121TG, "A-Tin-Go-Tin" Recording (Nigeria) Xylophone "Jumbo Means Hello" *Discovering Music Together*, 3, p. 41, (illustration) Recording *Making Music Your Own*, 2, Record 4, Side 1, Bands 6 and 7 *New Dimensions in Music: Enjoying Music*, pp. 98-99TG UNITED STATES Piano: Ragtime "Maple Leaf Rag" performed by Scott Joplin, *The World of Popular Music*, Side 1, Band 10 "Improvisation of Maple Leaf Rag" performed by Eubie Blake, *The World of Popular Music*, Side 1, Band 11 Tambourine: Gospel Music "Good Vibrations" *Afro-American Music and Its Roots*, Side A, Band 4 Drums: Early Jazz Drumming "Spooky Drums #2" - Warren Dodds, *The World of Popular Music*, Side 1, Band 7	INDIA Tabla *New Dimensions in Music: Mastering Music*, p. 188TG MIDDLE EAST Drums *New Dimensions in Music: Expressing Music*, p. 119TG "Zum Gali, Gali," "We'll Be Happy" *New Dimensions in Music: Expressing Music*, pp. 124-135TG, Record 3, Side 5, Bands 6 and 7	BRAZIL Maracas "In Bahia Town" *Making Music Your Own*, 1, p. 84TG

275

276

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTAL MUSIC Wind Instruments	Flute, Flageolet New Dimensions in Music: Expressing Music, pp. 96-101TG, Record 3, Side E, Bands 2-7	JAPAN Shakuhachi New Dimensions in Music: Enjoying Music, p. 38TG, Record 7, Side 1, Band 5

277

278

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
CARIBBEAN Conch Shell See note on p. 150.	SCOTLAND Bagpipes See note on p. 151.	
AFRICA Flute New Dimensions in Music: Expressing Music, pp. 54-55TG, Record 6, Side 1, Bands 6 and 7	EUROPE Recorder Making Music Your Own, 3 pp. 20-21TG Flute, French Horn, English Horn, Oboe, Clarinet, Bassoon Making Music Your Own, 1, 2, 3	
UNITED STATES Clarinet, Trumpet, Trombone Improvisations in Early New Orleans Dixieland Music: Eureka Brass Band, The World of Popular Music, Side 2, Band 5 Saxophone (later) Improvisations in the Development of Jazz: Jimmie Lunceford Orchestra, The World of Popular Music, Side 3, Band 4 Louis Armstrong - trumpet, The World of Popular Music, Side 2, Band 7		

SUGGESTED ACTIVITIES
VARIETY OF FOLK MUSIC

OBJECTIVES	ACTIVITIES	SUBJECT AREA
After completing the unit of study, the learners will:	Using the Grid for reference, lead children in singing work songs. Discuss why people sing while they work (lighten the burden, set a work rhythm, communicate).	Music Language Arts
Demonstrate an understanding of some of the universal themes of songs from various cultures, including work songs, mood songs, lullabies, songs about celebrations, and storytelling songs.	Relate work songs to studies of people at work. For example, Encyclopaedia Brittanica's People at Work describes many occupations as performed by people of many cultures. This reference is available in English and Spanish editions.	Social Science
	Illustrate work songs from several cultures.	Art
Express an interest in selections of music that are representative of many cultures.	Relate work songs to discussion of how machines keep people at their work. Modern Elementary Science 3, pp. 144-199 CG.	Science
	Using the Grid for reference, lead the singing of animal songs that are representative of several cultures.	Music
	Discuss sets of animals. Review concept of sets. Modern School Mathematics, 3, p. 1CG Modern School Mathematics, K, p. 127TG	Mathematics
	Discuss where animals featured in songs actually live. Modern Elementary Science, 2, pp. 51-53CG.	Science
	Discuss the ways in which people express their emotions. You may wish to relate this activity to the Self-Identity unit. Using the Grid for reference, select mood songs for the class to sing.	Music

SUGGESTED ACTIVITIES
VARIETY OF FOLK MUSIC

OBJECTIVES	ACTIVITIES	SUBJECT AREA
After completing the unit of study, the learners will:	Lead children in singing songs written in other languages.	Music
Demonstrate an understanding of some of the universal themes of songs from various cultures, including work songs, mood songs, lullabies, songs about celebrations, and storytelling songs.	Using the Grid for reference, select songs about raising and gathering crops and processing food. This activity could be related to the Food Unit.	Music
Express an interest in selections of music that are representative of many cultures.	Help children to learn the "Street Vendors" song. Refer to Discovering Music Together, 2, p. 71TG. Designate class members to act out street food selling, using counting terms from the languages in which the songs were written, if possible. (See unit on Counting.) Modern School Mathematics, 3, p. 247CG.	Mathematics
Have learned three songs in languages other than their native languages.	Read "The Kamishibaya Man" in Making Music Your Own, 2, p. 146.	Language Arts
	Discuss the many types of farms that are representative of people from many cultures.	Social Science
	Discuss the food produced on the farm. Discuss harvesting. Lead the class in songs about harvesting. Making Music Your Own, 1, p. 86TG.	Music

293

294

SUGGESTED ACTIVITIES
VARIETY OF FOLK MUSIC

OBJECTIVES	ACTIVITIES	SUBJECT AREA
After completing the unit of study, the learners will:	Using the Grid for references, lead the class in singing storytelling songs.	Music
Demonstrate an understanding of some of the universal themes of songs from various cultures, including work songs, mood songs, lullabies, songs about celebrations, and storytelling songs.	Help class to illustrate the events referred to in the song-story in sequence.	Art
	Encourage children to make up songs about special days, using the Celebration Unit and the Music Grid as references.	
	After the class listens to "Sleep, Sleep, Lovely Babe," read "La Befana" on p. 64TG.	Language Arts
Express an interest in selections of music that are representative of many cultures.	"Sleep, Sleep, Lovely Babe," p. 65TG Making Music Your Own, 1	
	Encourage children to sing songs about holidays of people from different cultures. Discuss Hallowe'en and similar holidays that are representative of other cultures.	Music Language Arts
	Discuss picture in mathematics book and concept with Hallowe'en theme. Modern School Mathematics, 2, p. 156TG	Mathematics
	Arrange for children to sing songs and play games that are representative of many cultures. (See game songs in Grid references.) Making Music Your Own, 3, pp. 98-99TG Discovering Music Together, 1, p. 30TG "San Sereni," Discovering Music Together, 2, p. 31TG	Music

296

Discuss the many types of games.

295

SUGGESTED ACTIVITIES
VARIETY OF FOLK MUSIC

OBJECTIVES	ACTIVITIES	SUBJECT AREA
After completing the unit of study, the learners will:	Introduce the mathematics game. Modern School Mathematics, 2, p. 143TG	Mathematics
Demonstrate an understanding of some of the universal themes of songs from various cultures, including work songs, mood songs, lullabies, songs about celebrations, and storytelling songs.	Instruct the children to illustrate games they enjoy playing and to discuss them.	Art
	Encourage children to write about their favorite game.	Language Arts
	Permit class to listen to the playing instruments that are representative of various cultures. (See Grid references.)	Music
Express an interest in selections of music that are representative of many cultures. Be able to identify by sound musical instruments from several cultures and to tell the culture or region of origin.	Ask children to bring to class such instruments as drums, banjos, marimbas, wood blocks. Discuss their origins. Encourage class to create songs and dances featuring the instruments representing various cultures.	
	Ask class members to make Indian, Oriental, or African drums out of coffee cans and pieces of inner tubes. Rattles can be made from paper maché. Chopsticks from Asian cultures make excellent rhythm sticks.	Art
	Permit class to experiment with things from their homes or in the classroom that will make sounds. Listen to pitch. Modern Elementary Science, 2, pp. 104-109.	Science

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BODY PARTS		**SAMOAN** (Continued)
1. head		1. ulu
2. eyes		2. mata
3. nose		3. isu
4. mouth		4. gutu
5. ears		5. taliga
6. arms		6. ogalima
7. legs		7. vae
8. hands		8. lima
9. fingers		9. tamatama'ilima
10. feet		10. vae
11. toes		11. tamatama'ivae
DAYS		
1. Sunday		1. Aso Sa
2. Monday		2. Aso Gafua
3. Tuesday		3. Aso Lua
4. Wednesday		4. Aso Lulu
5. Thursday		5. Aso Tofi
6. Friday		6. Aso Faraile
7. Saturday		7. Aso Toonai
COLORS		
1. red		1. mumu
2. yellow		2. lanusamasama
3. blue		3. lanumoana
4. brown		4. laneunaena
5. green		5. lanumeamata
6. orange		6. lanumoli
7. black		7. lanu uliuli
8. white		8. lanupa'epa'e
9. grey		9. efuefu

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	HUNGARIAN (Continued) 1. fej 2. szem 3. orr 4. szaj 5. fűl 6. kar 7. láb 8. kéz 9. ujj 10. làb 11. lábujj 1. vasárnap 2. hétfő 3. kedd 4. szerda 5. csűtőrtők 6. péntek 7. szombat 1. pirós 2. sárga 3. kék 4. barna 5. zőld 6. narancs 7. fekete 8. fehér 9. szűrke	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS		SAMOAN (Continued)
1. one		1. tasi
2. two		2. lua
3. three		3. tolu
4. four		4. fa
5. five		5. lima
6. six		6. ono
7. seven		7. fitu
8. eight		8. valu
9. nine		9. iva
10. ten		10. sefulu
11. eleven		11. sefulu tasi
12. twelve		12. sefulu lua
13. thirteen		13. sefulu tolu
14. fourteen		14. sefulu fa
15. fifteen		15. sefulu lima
16. sixteen		16. sefulu ono
17. seventeen		17. sefulu fitu
18. eighteen		18. sefulu valu
19. nineteen		19. sefulu iva
20. twenty		20. lausefulu
GREETINGS		PILIPINO (See page 204.)
1. hello		
2. How are you?		
3. good morning		
4. goodbye		
5. I'll be seeing you.		
6. please		
7. Thank you		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	HUNGARIAN (Continued) 1. egy 2. kettő 3. három 4. négy 5. őtt 6. hat 7. hét 8. nyolc 9. kilenc 10. tiz 11. tizenegy 12. tizenketto 13. tizenhárom 14. tizennégy 15. tizenöt 16. tizenhat 17. tizenhét 18. tizennyolc 19. tizenkilenc 20. husz	

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY MEMBERS		
1. father		
2. mother		
3. sister		
4. brother		
5. grandfather		
6. grandmother		
7. uncle		
8. aunt		
BODY PARTS		
1. head		
2. eyes		
3. nose		
4. mouth		
5. ears		
6. arms		
7. legs		
8. hands		
9. fingers		
10. feet		
11. toes		
DAYS		
1. Sunday		
2. Monday		
3. Tuesday		
4. Wednesday		
5. Thursday		
6. Friday		
7. Saturday		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
COLORS		
1. red		
2. yellow		
3. blue		
4. brown		
5. green		
6. orange		
7. black		
8. white		
9. grey		
NUMBERS		
1. one		
2. two		
3. three		
4. four		
5. five		
6. six		
7. seven		
8. eight		
9. nine		
10. ten		
11. eleven		
12. twelve		
13. thirteen		
14. fourteen		
15. fifteen		
16. sixteen		
17. seventeen		
18. eighteen		
19. nineteen		
20. twenty		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
399		400

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GREETINGS		PILIPINO
1. hello		1. helo!
2. How are you?		2. Kumusta ka?
3. good morning		3. magandang umaga magandang umaga po (to elders)
4. goodbye		4. paalam
5. I'll be seeing you.		5. Hanggang sa muling pagkikita.
6. please		6. paki
7. Thank you		7. Salamat Salamat po (to elders)
FAMILY MEMBERS		
1. father		1. tatay, itay, ama
2. mother		2. nanay, inay, ina
3. sister		3. kapatid na babae ate (elder sister)
4. brother		4. kapatid na lalaki kuya (elder brother)
5. grandfather		5. lolo, ingkong
6. grandmother		6. lola, impo
7. uncle		7. tiyo, tito
8. aunt		8. tiya, tita
BODY PARTS		
1. head		1. ulo
2. eyes		2. mata, mga mata (pl.)
3. nose		3. ilong
4. mouth		4. bibig
5. ears		5. tainga, mga tainga (pl.)
6. arms		6. bisig, mga bisig (pl.)

WORDS AND NUMBERS FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BODY PARTS (Cont.)		PILIPINO (Continued)
7. legs		7. binti, mga binti (pl.)
8. hands		8. kamay, mga kamay (pl.)
9. fingers		9. daliri ng kamay, mga daliri ng mga kamay
10. feet		10. paa, mga paa (pl.)
11. toes		11. daliri ng paa, mga daliri ng mga paa
DAYS		
1. Sunday		1. Linggo
2. Monday		2. Lunes
3. Tuesday		3. Martes
4. Wednesday		4. Miyerkules
5. Thursday		5. Huwebes
6. Friday		6. Biyernes
7. Saturday		7. Sabado
COLORS		
1. red		1. pula
2. yellow		2. dilaw
3. blue		3. asul, bughaw
4. brown		4. kulay tsokolate, kayumanggi
5. green		5. luntian, berde
6. orange		6. kulay dalandan
7. black		7. itim
8. white		8. puti
9. grey		9. kulay abo

WORDS AND NUMBERS FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

407

408

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS		PILIPINO (Continued)
1. one		1. isa
2. two		2. dalawa
3. three		3. tatlo
4. four		4. apat
5. five		5. lima
6. six		6. anim
7. seven		7. pito
8. eight		8. walo
9. nine		9. siyam
10. ten		10. sampu
11. eleven		11. labing-isa
12. twelve		12. labindalawa
13. thirteen		13. labintatlo
14. fourteen		14. labing-apat
15. fifteen		15. labinlima
16. sixteen		16. labing-anim
17. seventeen		17. labimpito
18. eighteen		18. labingwalo
19. nineteen		19. labinsiyam
20. twenty		20. dalawampu

WORDS AND NUMBERS FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
411		412

WORDS AND NUMBERS FROM OTHER CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GREETINGS		VIETNAMESE
1. hello		1.
2. How are you?		2. Mạnh giỏi khống?
3. good morning		3. Chào Ông (Mr.); Chào Bà (Mrs.); Chào Cố (Miss; Chào Em (Child)
4. goodbye		4. Chào Ông (Mr.); Chào Bà (Mrs.); Chào Cố (Miss); Chào Em (Child)
5. I'll be seeing you.		5. Se gap lai sau.
6. please		6. Làm ỏn; Xin; Vui lòng
7. Thank you		7. Cám ỏn
FAMILY MEMBERS		
1. father		1. Cha (Ba)
2. mother		2. Mẹ (Má)
3. sister		3. Chị; Em gái
4. brother		4. Anh; Em trai
5. grandfather		5. Ông Nối (paternal) Ông Ngoai (maternal)
6. grandmother		6. Bà Nọi (paternal) Bà Ngoai (maternal)
7. uncle		7. Bác (father's older brother) Chú (father's younger brother) Cậu (mother's brother) Dưởng (husband of mother's sister)
8. aunt		8. Bác Thiếm Mọ̉ Dì Cô (father's sister)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

WORDS AND NUMBERS FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
		VIETNAMESE (Continued)
BODY PARTS		
1. head		1. dầu
2. eyes		2. mắt
3. nose		3. mủi
4. mouth		4. miểng
5. ears		5. tai
6. arms		6. cánh tay
7. legs		7. chân
8. hands		8. bàn tay
9. fingers		9. ngón tay
10. feet		10. bàn chân
11. toes		11. ngón chân
DAYS		
1. Sunday		1. Chúa nhật
2. Monday		2. Thứ hai
3. Tuesday		3. Thứ ba
4. Wednesday		4. Thứ tư
5. Thursday		5. Thứ năm
6. Friday		6. Thứ sáu
7. Saturday		7. Thứ bảy
COLORS		
1. red		1. dỏ
2. yellow		2. vàng
3. blue		3. xanh da trời
4. brown		4. nâu
5. green		5. xanh lá cây
6. orange		6. cam
7. black		7. den
8. white		8. trăng
9. grey		9. xám

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS		VIETNAMESE (Continued)
1. one		1. một
2. two		2. hai
3. three		3. ba
4. four		4. bốn
5. five		5. năm
6. six		6. sáu
7. seven		7. bảy
8. eight		8. tám
9. nine		9. chín
10. ten		10. mười
11. eleven		11. mười môt
12. twelve		12. mười hai
13. thirteen		13. mười ba
14. fourteen		14. mười bốn
15. fifteen		15. mười lăm
16. sixteen		16. mười sáu
17. seventeen		17. mười bảy
18. eighteen		18. mười tám
19. nineteen		19. mười chín
20. twenty		20. hai mười

421

422

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

TRADITIONAL CELEBRATIONS AND COSTUMES

BACKGROUND

Every society has its festivals--religious, seasonal, and national celebrations. Although they may vary from country to country in name and in manner of observance, they share in spirit and they often celebrate the same serious or joyous occasions. Certain religious holidays, for example, are celebrated by Jewish people regardless of where they live.

A festival is the gathering together of people in a community to celebrate a special event. Set aside from all other days or weeks in the calendar, it may be a holiday, for relaxation and a measure of freedom from work, or it may be a time of ceremony, for the observance of traditional rituals and customs. There may be processions, wearing of costumes, feasts, dancing, singing, and merriment.

The celebration of festivals and holidays is one of the many common activities that unite peoples and provide continuity of cultural attitudes. In this way a community gives public expression to emotions of fear, thanksgiving, joy, and devotion. Many customs practiced today had their origins when earlier people worshipped objects and phenomena they could not understand. Ancient folk bowed to the sun because it gave them light and warmth. The moon, earth, trees, and the sea were gods to be appeased or adored. The harvest festival, for example, stems from the long-ago custom of offering the first grains and fruits to the gods.

As holiday observances developed, many symbols came to be associated with them even though their origins and significance were forgotten. Such rites as serving ceremonial cakes, lighting candles, singing carols, burning bonfires, represent a curious blending of religious and pre-religious traditions, and have been variously interpreted in each country. Many customs in the United States resemble those of England and other European countries, while some have other origins.

Most people in this country, regardless of ethnic and cultural differences, now dress similarly for everyday activities. On holidays and ceremonial occasions, however, they often wear articles of dress that were traditional among their ancestors. Children may know or have access at home to ethnic costumes, although of course they should not be asked to wear them at school unless they wish to do so.

Festivals play an important role in the pluralistic United States. They offer opportunities to search out the observances and customs that the original groups had or brought with them to this country. They give each of us a chance for self-expression and communication with others through speech, music, dancing, singing, games, and classic literature and lore from all parts of the world. The serving of ethnic foods is well accepted as one way to share a continuing interest in our multicultural heritage.

Celebrations listed in this section have universal themes, offer a link with the past, and are adaptable to modern, multicultural school use. Information about costumes is included because they play a symbolic as well as decorative part in the celebration of festivals and should be as authentic as possible when they are worn.

REFERENCES

Barlow, Iola. Dolls in National Costume. Newton, Mass.: Charles T. Branford Company, 1966 (Instructions for making 30 national costumes, dolls, hair styles, etc. Too complex for classroom activity but a source of ideas for dressing cardboard figure dolls.)

Bauer, Helen, and Sherwin Carlquist. Japanese Festivals. Garden City, New York: Doubleday and Co., 1967.

Benson, Kenneth, and Carl Frankson. Crafts Activities. New York: Parker Publishing Co., 1970.

Bradshaw, Angela. World Costumes. London: Adam and Charles Black, 1952. (Drawings and descriptions of costumes of 70 countries or regions.)

Dobler, Lavinia. National Holidays Around the World. New York: Fleet Press Corp., 1968.

Dupuy, Trevor Nevitt. Holidays. New York: Franklin Watts, Inc., 1965.

Epstein, Sam, and Beryl Epstein. A Year of Japanese Festivals. Champaign, Illinois: Garrard Publishing Co., 1974.

Ickis, Marguerite. The Book of Festival Holidays. New York: Dodd, Mead and Co., 1964.

K.E.Y.S. Project Materials. Los Angeles Unified School District. (Asian Language and cultural curriculum materials, ESEA Title III, since 1974.)

427

428

Marquevich, Pat, and Shelly Spiegel. Multiethnic Studies for the Elementary School Classroom. Pico Rivera, California: Education in Motion Publication, 1975.

Marquis, Arnold. A Guide to American Indians: Ceremonials, Reservations and Museums. University of Oklahoma Press, 1974.

Meyer, Robert J. Festivals U.S.A. and Canada. New York: Ives Washburn, 1967.

Miller, Evelyn. K-3 Bulletin of Teaching Ideas and Materials. New York: Parker Publishing Co., 1971.

Oakland Unified School District, California. Gung Hay Fat Choy. (Chinese New Year guide developed by Office of Community Relations.)

Price, Christine. Happy Days, a UNICEF Book of Birthdays, Name Days, and Growing Days. United Nations, New York: United States Committee for UNICEF, 1969.

Purcell, John. The True Book of Holidays. Chicago: Children's Press, 1955.

Tiedt, Sidney, and Iris Tiedt. Elementary Teachers' Ideas and Materials Workshop. New York: Parker Publishing Co., 1971.

The World and Its Peoples. New York: Greystone Press, 1965.

Wilcox, Ruth Turner. Folk and Festival Costume of the World. New York: Charles Scribner's Sons, 1965.

Wilcox, Ruth Turner. The Dictionary of Costume. New York: Charles Scribner's Sons, 1969.

NOTE: See various UNICEF materials, including wall calendar. Also United Nations Festival Figures (cardboard figures in costumes of many countries), available at United Nations Association stores.

THE GOAL

To develop awareness and understanding of the significance of festivals and observances in the cultural life of diverse ethnic groups and of traditional costumes as a part of such observances.

SAMPLE OBJECTIVES

A. The learner will participate in activities of one or more ethnic festivals or observances.

B. The learner will demonstrate a knowledge of two or more universal themes celebrated in the observances of several ethnic groups.

C. The learner will complete an art or craft project or compose a story reflecting his/her understanding of the symbolism of costumes.

431

432

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS September	UNITED STATES 24: American Indian Day (usually 4th Friday in September). See grid reference, page 251.	NORTH VIETNAMESE 2: National Day. CHINESE AMERICAN 5: Commemoration of completion of the railroad between Los Angeles and San Francisco. 8: Moon Festival. KOREAN 8: Chusokral/Paredi Chusok or Thanksgiving Day (varies with the lunar calendar; the first day of the eighth month.) NORTH KOREAN 9: Founding Day. See page 255. VIETNAMESE AMERICAN Mid-Autumn Festival. Usually 2nd week in September. Varies with the lunar calendar; 15th day of the eighth lunar month. See grid reference, page 252. MALAYSIAN 16: National Day. JAPANESE AMERICAN Aki Matsuri (Autumn Festival). Held in the middle of September. See grid reference, page 252.

BLACK AMERICAN HERITAGE

ETHIOPIAN

Between the 8th and 12th day: St. John's Day, called Keddus Yohannes or Addis Amat, marks the beginning of the New Year. 17 days after St. John's Day is Maskal, or the Feast of the Holy Cross, the most solemn occasion of the year. See grid reference, page 251.

MALIAN

30: Mali Republic Day.

BOTSWANAN

30: National Day.

435

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

UNITED STATES

First Monday in September is Labor Day. See grid reference, page 253.

9: Admission Day (California).

17: Constitution Day; adoption of Constitution in 1787. Citizenship Day. See grid reference, page 253. Jewish New Year. Rosh Hashana. (Date varies each year with the Jewish calendar.) See grid reference, page 253.

25: Balboa discovered the Pacific Ocean (1475-1517).

BULGARIAN

14: National Day.

GREEK-AMERICAN

14: Greek New Year.

MALTAN

21: Malta National Day.

YEMAN

26: Yeman National Day.

HISPANIC AMERICAN HERITAGE

BRAZILIAN

7: National Day.

NICARAGUAN; HONDURAN; COSTA RICAN

15: National Day.

SALVADORIAN

15: El Salvador National Day.

GUATEMALAN

15: National Day.

MEXICAN

16: Commemoration of Independence of 1810. See grid reference, page 254.

28: Juan Rodriguez Cabrillo Day.

CHILEAN

18: National Day.

436

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
October	CUPENO 4: Feast Day of St. Francis of Assisi. See grid reference, page 254. UNITED STATES 10 - 16: American Indian Awareness Week. (Recently proclaimed in Los Angeles by Mayor Bradley.)	CHINESE 1 & 2: People's Republic of China National Days. 10: Republic of China National Day/ Double Ten Festival. 15: Chung Yang Festival. SAMOAN AMERICAN The Second Sunday in October: Children's White Sunday. See grid reference, page 254. VIETNAMESE 15th day of the eighth month in the lunar calendar (Sept. or Oct.). THAI 23: Chulalong Koru Day. 30: Loy Krathong Day. SOUTH VIETNAMESE 26: Republic Day. KOREAN 1: Armed Forces Day. 3: National Foundation Day. See grid reference, page 255. 9: Hangul (Korean Alphabet) Day. See grid reference, page 255.

BLACK AMERICAN HERITAGE

NIGERIAN

1: National Day.

LESOTHO

4: Lesotho (Basutoland) National Day.

UGANDAN

9: National Day.

TRINIDAD

12: Carnival Time in Trinidad. See grid reference, page 255.

KWANZA

12: Feast/Harvest Celebration. See grid reference, page 255.

439

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

UNITED STATES

1: Child Health Day.
5: Jewish Holy Day/Yom Kippur (Day of Atonement).
Jewish Holy Day/Sukkoth (Feast of Tabernacles). (Date varies)
12: Columbus Day. See grid reference, page 256.
15: Poetry Day
20: Baha'i Holy Days/Birthday of Bab.
24: United Nations Day. See grid reference, page 256.
31: Halloween.
UNICEF Day.

GERMAN

Usually second week of the month. Oktoberfest in Los Angeles. See grid reference, page 256.

IRANIAN

26: Birthday of the Shah.

HISPANIC AMERICAN HERITAGE

MEXICAN

12: El Dia De La Raza.

440

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
November	KIOWA 11: Kiowan Ton-Kon-Ko. See grid reference, page 258.	CAMBODIAN 9: National Day. FILIPINO 1: All Saints Day (Filipino "Halloween"). JAPANESE 15: Shi-Chi-Go-San (Seven, Five, Three Festival). See grid reference, page 258. ASIAN INDIAN 1: Diwali Festival. See grid reference, page 257. Autumn: Feast of Flowers. See grid reference, page 258.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	RUSSIAN 7: Revolution Day in Soviet Union. ENGLISH 5: Guy Fawkes Day. MONACAN 19: Monaco National Day. ALBANIAN 20: Liberation Day. LEBANESE 22: National Day. UNITED STATES 28: Thanksgiving Day. YUGOSLAVIAN 29 & 30: Republic Days. BAHA'I HOLY DAY 12: Birthday of Baha'u'llah.	MEXICAN AMERICAN 1: All Saints Day/All Souls Day. See grid reference, page 257. MEXICAN Wimakwari (Green Squash) Festival. See grid reference, page 257.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
December		**THAI** 5: Majesty's Birthday in Thailand. **CHINESE AMERICAN** 22: Winter Festival (Date varies with the lunar calendar.) **FILIPINO** 28: Holy Innocents' Day. 30: Rizal Day. **ASIAN INDIAN** 27: Bharat Milap Festival. See grid reference, page 261.
January	**CHEROKEE** 1: New Year's Day. See grid reference, page 266.	**JAPANESE AMERICAN** 1: O-Sho-Gatsu (New Year Celebration). See grid reference, page 264. **KOREAN AMERICAN** 1: Seh Hey (New Year Celebration). See grid reference, page 266.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
TANZANIAN 9: National Day. **UPPER VOLTAN** 11: Republic Day. **KENYAN** 12: National Day. **NIGERIAN** 18: Republic Day.	**FINN** 6: National Day. ST. NICHOLAS DAY IN EUROPE **UNITED STATES** 7: Pearl Harbor Day. (Pearl Harbor attacked in 1941.) 10: Human Rights Day. 15: Bill of Rights Day. (First 10 amendments ratified as Bill of Rights in 1791.) 18: Ratificatuon of 13th Amendment ended slavery in 1865. 21: Pilgrims landed at Plymouth, Massachusetts in 1620. 25: Christmas Day. See grid reference, page 261.	**MEXICAN AMERICAN** 8: Feast of the Immaculate Conception. 16 through 24: Christmas festivities begin and continue until Christmas Eve. These Christmas celebrations are known as Posadas. See grid reference, page 259.
CAMEROON 1: National Day. **SUDANESE** 1: National Day. **HAITIAN** 1: National Day	**UNITED STATES** 1: New Year's Day. See grid reference, page 265. 15: Birthday of Martin Luther King, Jr. 20: Inauguration of the President of the U.S. This occurs every 4 years. 24: Gold discovered on American River in 1848.	**MEXICAN** 1: New Year's Holiday. See grid reference, page 267. **PERU** 6: The Day of the Kings.

TRADITIONAL CELEBRATIONS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
January (Cont'd.)		WESTERN SAMOAN 1: National Day. BURMESE 4: National Day. SRI LANKA (Ceylon) 14: Thai Pongal Day (Sun God Festival). KOREAN 15: Korean Five Grain Day. ASIAN INDIAN 26: Indian Republic Day.
February		JAPANESE 3: Setsubun (Bean Throwing Festival). FILIPINO 8: Philippine Constitution Day. CHINESE AMERICAN 10 - 11: Feast of Lanterns. 17: Chinese New Year. (Date varies with the Chinese lunar calendar.) See grid reference, page 268.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
CHAD 11: National Day.	**RUSSIAN** New Year's Celebration. See grid reference, page 267. **AUSTRALIAN** 26: Australian National Day.	
UNITED STATES Second week of the month: Black History Week. **GAMBIAN** 18: National Day.	**UNITED STATES** 2: Ground Hog Day. 8: Boy Scouts of America founded in 1910. Third week: National Brotherhood Week. 12: Lincoln's Birthday 14: St. Valentine's Day. 15: Susan B. Anthony Day. 22: Washington's Birthday. **RELIGIOUS HOLY DAYS** Ash Wednesday to Easter: Lent.	**MEXICAN AMERICAN** Ash Wednesday (Religious Holy Day). **DOMINICAN REPUBLIC** 27: National Day.

TRADITIONAL CELEBRATIONS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
February (Cont'd.)		VIETNAMESE AMERICAN 17: Tet (Vietnam New Year). (Date varies with the lunar calendar.) See grid reference, page 268. SRI LANKA (Ceylon) 4: National Day. NEW ZEALAND 6: National Day. NEPALESE 18: National Day.
March	IROQUOIS Peach Stone Spring Festival. See grid reference, page 270.	KOREAN 1: Samiljol (Independence Movement Day). JAPANESE AMERICAN 3: Hina Matsuri (Girl's Day). See grid reference, page 270. GUAMANIAN 6: Magellan Day.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UNITED STATES 5: Black American Day.	GREEK 1: Greek Procession of the Swallow. See grid reference, page 269. 25: National Day. UNITED STATES 1: Gutenberg Festival. 2: U. S. Post Office established 1799. 3: "Star-Spangled Banner" adopted in 1931. 3 - 9: Girls' Week. 4: President's Day. 8: International Students' Day.	MEXICAN AMERICAN 6: Alamo Day. See grid reference, page 271.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
March (Cont'd.)		VIETNAMESE AMERICAN Usually first or second week of the month. (Varies with the lunar calendar.) Thanh Minh (Pure Light Festival) Spring Festival. HAWAIIAN 18: Hawaii became a State in 1959. 26: Prince Kuhio Day. TAIWANESE 29: Chinese American Youth Day. PAKISTAN 23: National Day.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	UNITED STATES (Continued) 12: Girl Scouts of America formed in 1912. IRELAND/UNITED STATES 17: St. Patrick's Day. MOROCCAN 3: Moroccan National Day. DANISH 11: King's Birthday. LIECHTENSTEIN 19: St. Joseph's Day. BAHA'I HOLY DAY 21: Naw Rus (New Year). IRAN 21: New Year. See grid reference, page 271. EGYPT 21: Shem el Nessim (Smell the Breeze). See grid reference, page 272.	

TRADITIONAL CELEBRATIONS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
April		SRI LANKA (Ceylon) 1: Ceylon New Year. See grid reference, page 272. JAPANESE AMERICAN 8: Hana Matsuri (Buddha's Birthday). Second or third weekend of the month: Cherry Blossom Festival. See grid reference, page 274. KOREAN Eighth day of the fourth month by the lunar calendar. Buddha's Birthday. See grid reference, page 273. AMERICAN SAMOAN 17: Flag Day. See grid reference, page 275. FILIPINO 9: Bataan Day.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SENEGALESE 4: National Day. **SIERRA LEON** 27: National Day.	**UNITED STATES** 1: April Fool's Day. 3: International Children's Book Day. 7: World Health Day. Palm Sunday (varies with calendar). Easter (varies with calendar). 14: Dictionary Day (Webster First Dictionary published in 1828). 22: Earth Day. 25: U.N. founded in 1945. **HUNGARIAN** 4: Liberation Day. **FRENCH** Carnival. See grid reference, page 273. **JEWISH** Passover commemorates Hebrews' freedom from slavery (varies with Jewish calendar, copies of which are available from the Anti-Defamation League and other Jewish agencies). **IRISH** 18: Republic Day.	14: Pan American Day. See grid reference, page 274. **MEXICAN AMERICAN** Easter. (Date varies with the calendar.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
April (Cont'd.)		
May		HAWAIIAN 1: Lei Day. KOREAN AMERICAN Fifth day of the fifth month by the lunar calendar: Tano Festival. See grid reference, page 277. JAPANESE AMERICAN 5: Boy's Day/Children's Day. Tango-No-Sekku. See grid reference, page 277. LAOTIAN 11: Constitution Day.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	AUSTRIAN 27: Austrian National Day. **SWEDISH** Walpurgis Night (April 30 to May 2). See grid reference, page 274. **BAHA'I HOLY DAY** 21: First day of Ridvan. 29: Ninth Day of Ridvan.	
UNITED STATES 12 - 18: Black Culture Awareness Week. **SOUTH AFRICAN** 31: Republic National Day.	**UNITED STATES** 1: May Day/Law Day/ Loyalty Day. 2: Arbor Day/Bird Day. 8: V-E Day, 1945. 10: Meeting of Transcontinental Railroad at Promontory, Utah, in 1869. 12: Mother's Day. 12 - 18: Human Relations Week. 16: Armed Forces Day. 18: Peace Day/World Good-Will Day. 19: Citizenship Recognition Day/ I Am an American Day. 28: Shavouth (Feast of Weeks) (Jewish). 29: Patrick Henry Day(1736-1799) 30: Memorial Day.	**MEXICAN AMERICAN** 5: Cinco de Mayc. See grid reference, page 277. 30: The Treaty of Guadalupe-Hidalgo Day, 1848. **PARAGUAYAN** 14: National Day. **CUBAN** 20: National Day. **ARGENTINIAN** 26: National Day.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
May (Continued)		FILIPINO 15: Santa Cruzan Festival. VIETNAMESE Fifteenth day of the fourth month of the lunar calendar: Birthday of Buddha Cakyanwi. See grid reference, page 277.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	YUGOSLAVIAN 1: Arrival of Spring. See grid reference, page 275. GERMAN 1: Maifest. See grid reference, page 275. CZECHOSLOVAKIAN 9: Czechoslovakian Liberation. ISRAELI 15: National Day. NORWAY 17: Norway's Constitution Day. BAHA'I HOLY DAY 2: Twelfth Day of Ridvan. 23: Declaration of Bab. RELIGIOUS HOLY DAY 23: Ascension Day. JORDAN 25: Jordan National Day. AFGHANISTAN 27: Afghanistan National Day.	GUYANAN 26: National Day.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
June	SEMINOLE Late June: Green Corn Celebration. See grid reference, page 279.	SAMOAN 1: Independence Day. CHINESE AMERICAN 5: Dyun Ng Sit (Dragon Boat Festival). Fifth day of fifth lunar month. See grid reference, page 278. KOREAN 6: Memorial Day. See grid reference, page 278. 10: Farmer's Day. See grid reference, page 279. HAWAIIAN 11: Kamehameha Day. FILIPINO 12: Philippine Independence Day. MONGOLIAN 30: Constitution Day.

BLACK AMERICAN HERITAGE

CONGO

30: National Day.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

TUNISIAN

1: Tunisian National Day.

UNITED STATES

2: Teachers' Remembrance Day.
2: First U.S. soft landing on the moon (Surveyor I) in 1966.
13: Children's Day.
14: Flag Day - Stars and Stripes officially adopted in 1777.
15: Benjamin Franklin's kite flying experiment in 1752.
16: Alaskan Gold Rush in 1897.
20: Father's Day.
20: Great Seal of the U.S. adopted in 1782.
26: United Nations Charter signed in 1945.

WEST GERMAN

2: Republic Day.

BRITISH

2: Queen's Birthday.
24: Midsummer Day (Old English Holiday).

ITALIAN

2: Italian Republic Day.

HISPANIC AMERICAN HERITAGE

PORTUGUESE

2: National Day.

RELIGIOUS HOLY DAY

13: Trinity Sunday.

PUERTO RICAN

San Juan Puerto Rico Day.

TRADITIONAL CELEBRATIONS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
June (Continued)		
July		FILIPINO 4: Philippine-American Friendship Day. JAPANESE 4: Star Festival JAPANESE AMERICAN 10: West Los Angeles Asian American Festival, West L.A. Mall. WESTERN SAMOAN 10: Flag Day.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	SWEDISH	
	2: King's Birthday.	
	ICELAND	
	17: Republic Day.	
	KUWAIT	
	National Day.	
	LUXEMBOURG	
	23: Grand Duke Day.	
GHANAN; RWANDAN; SOMALIAN	CANADIAN	VENEZUELAN
1: Republic Day.	1: Dominion Day.	5: National Day.
MALAWTI	IRAQUI	COLOMBIAN
6: National Day.	4: Republic Day.	20: National Day.
LIBERIAN	UNITED STATES	PERUVIAN
26: National Day.	4: Fourth of July Independence Day.	28: National Day.
	FRENCH	
	14: Bastille Day. See grid reference, page 281.	

TRADITIONAL CELEBRATIONS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
July (Continued)		KOREAN 17: Constitution Day. See grid reference, page 289.
		ASIAN AMERICAN Third weekend of the month: Lotus Festival. See grid reference, page 279.
		JAPANESE AMERICAN 13 - 31: Bon Festival. See grid reference, page 280.
August		HAWAIIAN 13: Admission Day (2nd Friday in August)
		SOUTH KOREAN 15: Liberation Day. See grid reference, page 281.
		INDONESIAN 17: National Day.
		FILIPINO 19: M. L. Quezon Day.
481		482

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	SPANISH 18: National Day. **BELGIAN** 21: National Day. **POLISH** 22: Liberation Day. **EGYPTIAN** 23: National Day.	
JAMAICAN First Monday in August: National Day. **DAHOMEY** 1: National Day. **IVORY COAST** 7: National Day. **CONGO** 15: National Day.	**SWISS** 1: Confederation Day. **CYPRIOT** 16: National Day. **RUMANIAN** 23: National Day.	**BOLIVIAN** 6: National Day. **ECUADORIAN** 10: National Day. **URUGUAYAN** 25: National Day.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
August (Cont'd.)		**JAPANESE AMERICAN** Third week in August: Nisei Week. See grid reference, page 281.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
GABON 17: National Day. TRINIDAD AND TABAGO 31: National Day.		

TRADITIONAL CELEBRATIONS

GRID REFERENCES

MONTH: SEPTEMBER
Culture Group: American Indian
Celebration: American Indian Day

During the Pawnee ritual, the Indian priest would trace a circle on the earth with his toe. The circle represented a nest and the nest is round. People live in one "nest" which is round; all people are a part of that "nest."

The circle symbol was very important to the Indians because they saw that the powers of the universe moved in circular patterns:

The sun - vital to daily life.
The moon - with its light and tides.
The wind - with its whirls and hurricanes.
The earth - with its ball formation.
The stars - looked around from afar.
The seasons - came around again and again.

This symbolism appeared in their drawings, carving, paintings, and religious signs. Children may research and find drawings and "read" the message in the Indian drawings and designs.

Help children understand that Indian children were raised differently because of their environment. Help children compare children's lives in Alaska, Florida, or in the mountains, and appreciate the wisdom needed by all parents in caring for their children.

Culture Group: Black American
Celebration: Keddus Yohannes or Addis Amat and Maskal, the Feast of the Holy Cross.

In Ethiopia St. John's Day, called Keddus Yohannes or Addis Amat, marks the beginning of the New Year. At present it falls between September 8 and September 12, when the dry season sets in. On this day people exchange small gifts accompanied by special words of greeting.

The early days of the New Year are spent in preparation for Maskal, the Feast of the Holy Cross, which occurs 17 days after St. John's Day and is the most solemn occasion of the year.

The climax of the celebrations is the lighting of a great fire known as Damera, in which logs topped by branches of flowers and grass are burned. This rite has a propitiatory and purifying purpose, connected with the New Year. The culminating point of such a celebration is a huge banquet from which women are excluded. These gatherings are the occasion for the singing of traditional songs to the accompaniment of stringed instruments.

Culture Group: Chinese American
Celebration: Commemoration of the Completion of the Railroad between Los Angeles and San Francisco

Ceremonies celebrate the event on September 5, 1876, when a golden spike was driven into place to complete the railroad built between the two foremost cities in California, Los Angeles and San Francisco. The Chinese Historical Society of Southern California has dedicated a plaque to commemorate the efforts of many thousands of Chinese laborers who worked on the Southern Pacific Railroad. The plaque is at Lang Station, five miles from the San Fernando tunnel.

Culture Group: Japanese American
Celebration: Aki Matsuri (Autumn Festival)

This celebration marks the arrival of autumn. Japanese Americans from all over Northern California participate in the festival held in San Francisco. Dances, both traditional and classical, a mini-parade, costume show, cultural displays, food bazaars, martial arts demonstrations and other entertainments highlight this weekend event.

Culture Group: Vietnamese American
Celebration: Tet Trung-Thu (Mid-Autumn Festival)

This is the biggest holiday of the year for the children of Vietnamese ancestry. It is celebrated on the 15th day of the 8th month in the lunar calendar (September or October). Lantern making is the festival's primary activity. Lanterns are carried by children during dancing and singing. Here in Los Angeles, the festival is held at the All Cultural Friendship Center. Mooncakes, especially made for this festival, are served.

491

492

Culture Group: European American
Celebration: Labor Day

The industrialization of America stimulated an unprecedented flood of immigration, and most of the newcomers settled in cities, where factory jobs were available. They have been joined by many other Americans seeking better employment opportunities than are available in rural areas. Rapid urban growth has not prevented immigrants from establishing contact with earlier-arrived nationals. Gradually, as American-born generations grow up, ties are weakened; there is a geographical spreading out, accompanied by more social contact and intermarriages with other groups. Old ties are rarely abandoned entirely, however, and once a group becomes securely Americanized the distinctive customs which at first were a troublesome source of difference become a source of considerable pride. The common interests binding national groups are reinforced by fraternal organizations, work forces, labor groups, and on this day, all rest to celebrate the fruits of these labors and to mix with friends at picnics, BBQ parties, fishing trips, backyard cookouts, etc. Learners can be made more aware of what we do and how we live by identifying the jobs performed by parents, relatives, neighbors and friends, thus becoming aware of those who make our lives better because of their hard work.

Celebration: Citizenship Day

Because we are a nation of immigrants, becoming an American citizen is a serious and important task. Help and encourage students to research the "why" of immigration. Help students to discuss the cultural differences that have made this nation such a diversified society of people from all over the world. How has assimilation not required nor mandated "one" way of living? What does it mean to be a good citizen? Search out immigration rules and statistics of the latest events of immigration.

Celebration: Jewish New Year/Rosh Hashana

The Jewish New Year, Rosh Hashana, is a solemn festival celebrated on the first two days of the month of Tishri, the seventh month of the Jewish year. It is marked by the blowing of the shophar, the ram's horn trumpet which, for uncounted years, has been blown on those days as a summons to repentance and spiritual awakening. Rosh Hashana initiates ten days of penitence during which people make active attempts to patch up quarrels and forgive wrongs done to them in the past year. These ten days culminate in Yom Kippur, the Day of Atonement, the most solemn festival of the Jewish calendar. All except the very young and the sick are expected to observe this day as a complete fast. Despite its solemnity, there is an atmosphere of joy because of the people's confidence that there is forgiveness for those who truly repent. (From The World and Its People.)

493 494

Culture Group: Mexican American
Celebration: Commemoration of Mexican Independence of 1810

The annual celebration in honor of Mexico's Independence Day often includes a parade, a street fiesta, a concert and other entertaintment. Many traditional Mexican musical groups and performers participate in this celebration.

In Mexico, this day is celebrated throughout the country. There are parades of soldiers, university students, workers, and school children; dances; the ever-present fireworks displays; and, of course, solemn Masses.

In every state capital, village and town, as in Mexico City, the highest civil authority appears on his balcony at 11 o'clock in the evening and before the assembled people repeats Father Hidalgo's cry: "Viva Mexico, muerte al mal gobierno! Viva la Virgen de Guadalupe!" (Hail Mexico, death to bad government! Hail to the Virgin of Guadalupe!) At the Presidential Palace, in Mexico City, the president of Mexico rings the very same bell Father Hidalgo rang at the parish church in Dolores, Guanajuato on September 16, 1810. As with all celebrations, special dishes are prepared, and there is much music and singing.

****

MONTH: OCTOBER
Culture Group: American Indian
Celebration: Feast Day of St. Francis of Assisi

On or about October 4th, the Feast Day of Saint Francis of Assisi, the patron saint of Cupeno Indians, there is a children's festival at the Mission San Antonio de Pala, some 25 miles east of Oceanside, California. In the morning there usually is a solemn High Mass and a procession. In the afternoon there are games, contests, and tribal dances in costume.

Culture Group: Samoan
Celebration: Children's White Sunday

The observance of the second Sunday in October, "Children's White Sunday," began in Samoa as long ago as 1840, primarily as a religious event. The early Christian missionaries converted the natives to Christianity. On this feast day, it is traditional for children to wear white clothing and garlands of flowers, and sing as they march to church, where they may be called upon to recite from Scripture. They usually receive gifts and are given the place of honor at family dinners.

495

496

Culture Group: Korean American
Celebration: National Foundation Day

This day traditionally marks the founding of Korea by Tangun in 2333 B.C.

Celebration: Hangul Day

On October 9, Hangul Day is celebrated by the people in honor of the creation of the Korean alphabet, Hangul. This alphabet has 10 vowels and 14 consonants. This day celebrates the anniversary of the promulgation of Hangul by King Sejong of the Yi Dynasty in 1443.

Culture Group: Black American
Celebration: Kwanza Feast

Kwanza Feast is a Pan-African celebration based upon the celebration of the harvesting of the season's first crops. The celebration lasts seven days. Kwanza is Swahili for "first fruits." (From Marquevich, Multiethnic Studies in the Elementary School Classroom.)

Celebration: Carnival Time in Trinidad

This is the most colorful of all the carnival celebrations in Caribbean lands. For months before Carnival, the Calypso singers of Trinidad are busy composing new songs. Each night, these songs are performed before large audiences. When Carnival finally arrives, the composer of the most popular calypso song heard in the city becomes Calypso King of the year.

Steel bands parade through Port of Spain, playing lively calypso tunes. They are followed by groups of dancers in colorful costumes. Some of the dancers may be dressed as pirates, Roman soldiers, or cowboys. Others may represent storybook characters, goblins, or dragons. The costumes glisten in the sunlight as dancers swing in time to the gay calypso music. Prizes are given to the best steel bands and to the people wearing the most unusual costumes. Many people work on their costumes for a whole year before this unique festival. Festivals are important to the people of the Caribbean lands. In this area many families do not have television sets or radios for entertainment. Festival excitement and gaiety give the people who live in rural areas a chance to go into the village to meet their friends and hear the latest news.

Culture Group: American Indian
Celebration: Columbus Day

Columbus Day provides an occasion to emphasize the important contributions made by Native Americans. Foods such as corn, tomatoes, nuts, avocados and chocolate were inherited from the Indians. These foods were new experiences for Columbus and his men. Also in countries on the American continent Columbus Day is celebrated because of the birth of a new race, the "mestizo." This was the result of the intermarriage of Spanish and Indians. This point of view can give Columbus Day new significance for all children.

Culture Group: All
Celebration: United Nations Day

This day is rich in events that will promote stimulating learning experiences. United Nations Day or United Nations Week is an excellent time to discuss the founding of the U.N. as well as the kinds of activities it engages in. Information about the U.N. can be obtained from the following addresses:

New York Office of UNESCO
Public Liaison Division, Room 2201
United Nations, New York 10017

United States Committee for UNICEF
Post Office Box 1618
Church Street Station
New York, New York 10008

United Nations Publications
United Nations, Sales Section
New York, New York 10017

A helpful reprint from World Book Encyclopedia entitled "United Nations" can be obtained for 25 cents from Field Enterprises Educational Corporation, Director of Educational Services, Merchandise Mart Plaza, Chicago, Illinois, 60654.

Culture Group: German
Celebration: Oktoberfest

Held in Munich each fall, this grandest of all West German festivals includes music, dancing, and colorful parades. People come to Munich from many places to participate in this great festival. This festival began in 1810 on the wedding day of King Ludwig I, and has been a time of fun and merrymaking ever since. Crowds of people dressed in festival costumes gather at the fairground to watch horseback-riding tournaments and to join in the dancing and singing. Huge festival tents are set up where people enjoy the excellent sausages and Bavarian beer for which Germany is famous. German Americans conduct similar festivities in Los Angeles and other places in the U.S.

****

MONTH: NOVEMBER
Culture Group: Mexican
Celebration: Wimakwari (Green Squash Festival)

This is a festival celebrated by the natives of Huichol, Mexico. The principal decoration is the sikuli, with its woven design in the form of a "God's Eye," or "Ojo de Dios" (o-ho day dee-os). The design symbolizes the eye through which the god, named Kauyumali, sees the world. On this day, the children carry wands with the hope that the god will see them and grant them good health and long life.

Culture Group: Hispanic American
Celebration: All Saints' Day and All Souls' Day

Most fiestas are religious feast days. The Catholic feasts of All Saints' Day, held on November 1 and 2, are combined with the ancient Indian Day of the Dead. The ancient Indians believed that the dead returned once a year to be fed, and they had a special festival for the feeding of the dead. Some Indian and mestizo villagers still believe in this annual return of the souls. All over Mexico people prepare special food for this event. In some places, the food is set out on the family altars; in others it is placed in cemeteries. Everyone eats a special kind of bread called the "Bread of the Dead." Children have special sugar cakes and toys to suit the occasion. One of these toys is a Jack-in-the-Box coffin that pops up a tiny skeleton. Not a time to think sadly of death, this festival is a happy time to welcome the souls of the dead who come back to visit their former homes on earth. (Note: this is similar in many respects to the Bon festival commemorated by the Japanese, which usually occurs in July.)

Culture Group: Asian Indian
Celebration: Diwali Festival

This is one of the happiest of Hindu festivals, coming in late October or early November. The celebration differs from one part of the country to another. In northern India, Hindus celebrate Diwali as the homecoming of Rama, after his defeat of the demon king. On this day the whole family wakes up early, bathes, and puts on new clothes. A splendid breakfast follows the morning prayers, and then the children have a glorious time shooting firecrackers. At night every building is lit with little lamps to attract the blessing of the goddess Lakshmi. People go from house to house exchanging gifts.

Celebration: The Feast of Flowers

This festival takes place in autumn at Siar-i-gul Farosham, a small town not far from Delhi. It is unusual in that it is celebrated by both Hindus and Moslems. A gay procession headed by Fire Dancers makes its way through the streets bearing great fans of palm leaves decorated with flowers and spangles. It stops at the mosque, then at the Hindu temple.

Culture Group: American Indian
Celebration: Ton-Kon-Ko Ceremony

What is perhaps the most exotic observance of Veterans Day takes place on November 11 at Indian City, Anadarko, Oklahoma, where Indian men perform a ceremony that antedates the coming of the white man to North America. It is performed by members of the Ton-Kon-Ko, the Kiowa Society of the Black Legs.

Culture Group: Japanese American
Celebration: Shi-Chi-Go-San (Seven-Five-Three Festival)

Many Japanese believe that certain ages are so unlucky that all who survive them owe special thanks to the gods. That is the reason for the children's holiday called Shi-Chi-Go-San, which occurs on November 15. It means 7-5-3. It is a holiday for girls aged seven and three, and for boys aged five and three.

Shi-Chi-Go-San usually includes the grateful family's visit to a shrine. The children are dressed in their best clothes. Many little girls wear brightly colored kimonos with big butterfly bows on their backs. Many boys may wear kimonos, too, often bought especially for this day. Each child carries a paper bag decorated with good luck signs.

After the family has paid its respects at the shrine, the fun of filling the paper bags begins. Priests often give the children candy. Parents buy them toys and souvenirs from the little shops near the shrines. By the time a family is ready to go home, each child's bag is filled with prizes. Once at home, a child may receive more presents from visiting friends and relatives. The day often ends with a party to celebrate the happy occasion.

Many Nisei (second generation Japanese American), have not celebrated this festival. It was not part of their childhood. However a survey made in the San Fernando Valley showed that many Japanese war brides and mothers who had shared many childhood experiences in Japan, have come back, and to some degree still celebrate this occasion in their homes. Here, much of the day is spent like another birthday party with a visit to grandparents and relatives and to a temple if one is of the Buddhist faith.

* * *

MONTH: DECEMBER
Culture Group: Jewish American
Celebration: Hanukkah (Festival of Lights)

This celebration goes on for eight days. In Israel and in the U.S., Hanukkah begins on the 25th day of the Hebrew month Kislev.

This festival commemorates the victory by the Jews in the Maccabean War some 2,100 years ago. The victorious Jews rededicated their temple by lighting a special nine-branch candelabrum called a Menorah. (The seven-branch candelabrum is the symbol of the State of Israel.) In the temple, much oil ordinarily is needed to keep the Menorah continually burning. According to legend, a small amount of oil was discovered which should have only lasted a day or two, but to the people's surprise, lasted eight days, which was a miracle.

In the United States the Menorah is lit in many Jewish homes. Dreidel (dray-dehl) is played, presents are exchanged and latkahs (potato pancakes) and other special foods are cooked. This is the time for reunions of families and much merriment and exchange between friends. (Note: Dreidel is a game played with a top which is four-sided with a different Hebrew letter on each side. The letters stand for the words Ness Gadcl Haya Sham, which mean, "A great miracle happened there.")

Culture Group: Mexican American
Celebrations: Christmas/Posadas

In Mexico Christmas festivities begin on December 16 and continue until Christmas Eve; they are resumed on Twelfth Night, January 6, the night during which Mexican children receive their presents from the Three Magi (who take the place of Santa Claus). The Christmas celebrations are known as posadas, or inns, because they commemorate the journey of Mary and Joseph to Bethlehem and their anxious search for lodging for the night. The origins of this custom are found in an Aztec ceremony adapted to Christian purposes.

There are few places in the world where Christmas is celebrated with equal magic and poetry. Generally, one family first decides to offer its house for the *posadas*. It then invites other families or persons to sponsor each of the first eight *posadas*, providing the candies, nuts, fruit and *pinata* for the children and the punch for the adults. The host family also provides a dinner of suckling pig, turkey,or venison, after midnight mass.

The house at which the *posadas* are celebrated contains a *nacimiento* or tableau depicting the manger and simulating the landscape of Bethlehem. Moss-covered levels reaching up the manger have clay or wax figures of lambs, donkeys, oxen, ducks, birds, men and women and of course, the Virgin Mary, her donkey, and Joseph with his green staff. Each night the statues of the pilgrims, often of great beauty and value, are moved up, eventually reaching the manger on December 24. Pine trees and branches cover the whole altar, with the Eastern Star shining down on the scene.

A posada begins, usually at 8 or 9 p.m. with prayers and songs. The posada procession is enacted by the families involved, culminating with refreshments--hard candies, crystallized fruits, marzipan, nuts--served to the children and adults. Finally comes the great moment when the *piñata* is broken. The *piñata* is a papier maché figure (the forms and sizes vary considerably) which may represent objects of all kinds and shapes to depict animals which are familiar to the children. Always of brilliant colors, the *piñata* contains a clay jug full of fruits, candies, even coins. A child or an adult comes forward, blindfolded and armed with a bat. He/she strikes out wildly trying to hit the *piñata* and smash it while the onlookers laugh and scream with glee. When the *piñata* is finally broken or smashed, the contents spill onto the floor and the children throw themselves upon this with happy shouts. These same ceremonies are to be carried out for nine days preceding Christmas Day. On Christmas Day the children receive only token gifts, but after midnight Mass they then join the adults for dinner. They know that on January 6, their shoes and stockings will be filled with presents.

In this country Christmas is celebrated in the traditional style with services at the churches and the posadas performed at Olvera Street for all to see and enjoy. In some homes gifts are opened and shared with friends and siblings on Christmas Day.

Culture Group: Asian Indian
Celebration: The Bharat Milap Festival

The Bharat Milap, the anniversary of the meeting between Rima and his brother Bharata is observed throughout the country as a family festival, and relatives take the opportunity to visit each other and arrange family reunions.

Culture Group: European American
Celebration: Christmas

GERMANY-AUSTRIA:
Many of the world's cherished Christmas traditions stem from Germany, a land steeped in the lore of the season. In Europe, evergreen trees have been brought into homes during the northern winter as symbols of unending life, but it was in the Black Forest that these were first used as a part of Christmas. Here, too, when Alsace was German, the fragrant firs and spruces were first decorated with sparkling glass balls and garlands of tinsel.

Marzipan, lebkuchen, springerle, stollen and other mouth-watering treats are of German origin. The colorful German Advent calendars with little windows to open for each of the seasons are a delight to children everywhere. It is with Advent that the German Christmas begins. Then an evergreen wreath with four candles is hung in many houses, and every Sunday until Christmas Eve one candle is lighted. New Year's Eve, with its free-flowing wine and beer, its dancing and street parades, brings this holiday season to an end.

ITALY:
The Italians have a female Santa Claus called the Lady Befana, who distributes gifts on Epiphany while children roam the streets blowing paper trumpets. Legend has it that when Christ was born the shepherds had told her of this wonderful happening, but she delayed setting out. Every Christmas since, she has wandered in search of the Holy Child, leaving gifts at each house in hopes that He might be within. Like Santa Claus, she comes down the chimney. One of the most colorful customs at this time is that of the pipers, or pifferai. These pipers, colorfully dressed with red tassels and white peacock feather trim on their hats, play and sing carols and songs before each shrine to the Holy Child. Often they are invited into homes, where they sing old carols and folk songs.

The Urn of Fate is a gay and suspenseful part of Christmas. A large ornamental bowl, brimming over with gaily wrapped gifts, also contains many empty boxes. Each person takes his/her turn at reaching into the bowl, and many are likely to draw blanks before getting a real present.

The Ceppo was the early Italian equivalent of the Christmas tree. Made of cardboard and three or four laths, or canes, it was pyramidal in shape, about three feet high, with shelves rising to three or four levels. At the top of the pyramid was placed a pine cone or a puppet. Wax candles were lit in a cradle surrounded by shepherds, saints and angels. The shelves above hold candy, fruit and small presents.

FRANCE:
Almost every home has its crèche. Children gather laurel, holly, stones and moss from the woods for its decorations. Adults go to the woods to bring home the Yule log. On Christmas Eve a glass of wine is poured over the log before it is ignited, and a late supper, to be eaten after midnight Mass, may be cooked over the blaze. In cities, where fireplaces are infrequent, the tradition is kept by eating cakes shaped like logs and covered with chocolate icing to resemble tree bark. The children hang up stockings or set out shoes for Father Christmas to fill. Adult gift-giving comes later, on New Years Day.

On Epiphany *gateaux des rois*, or kings' cakes, are baked to honor the Magi. These are round, frosted with plenty of almond paste, and each contains a coin, a bean, or a small favor. The person who finds the prize in his piece is given a paper crown and named king or queen for the day. Everyone must obey the new ruler's commands during the games and dances that follow.

SWEDEN:
Christmas is the holiday of holidays, a play of contrasts--bright light amid winter darkness, pagan customs mingled with Christian ritual. In Sweden (in heathen times) it was believed that at Christmas the dead returned to earth, so food and drinks were set out for them. Today the children set out food for Santa Claus.

The winter season is a long one, so the making of candles is a high point of the Christmas celebration. And on Saint Lucia's Day, December thirteenth, a young girl clad in white with a crown of candles on her hair, followed by other young people carrying burning candles, awakens sleeping families at dawn to offer them wheat cakes and coffee or hot chocolate. In villages throughout the land, young girls vie each year for the honor of portraying her.

Even more colorful is the procession of the Star Boys, which reenacts the journey of the Three Kings to Bethlehem. As they go about the towns singing, they are followed by strangely costumed figures, most notably Judas with his purse. There is always great feasting. The Christmas pig and the Christmas beer symbolize fecundity; and, according to old tradition, the manner in which the dough of the Christmas cake rises portends whether or not a good year is in prospect.

SPAIN:

From the snowbound villages of Catalonia to the sun-drenched province of Cadiz, Christmas in Spain is a time of devout and beautiful religious ceremonies. It begins on December eighth, which is the Feast of the Immaculate Conception. The stately Dance of the Sixes is performed in the cathedrals. Everywhere, in cathedrals, country churches, and most homes, manger scenes known as *Nacimientos* are centers of devotion. Many families gather around their household *Nacimientos* every evening during Christmas week to sing carols, and children shake tinkling tambourines as they dance for the Christ Child.

There are special holiday foods such as *dulces de almendra*, or sweet almond pastries. Elaborate greeting cards are distributed by tradesmen to their patrons. And the rich give food and clothing to the poor, for, according to time-honored tradition, good luck will come only to those who are generous during this season.

It is not until January sixth that the children receive their gifts, which are said to be left by the Magi passing through on their way to Bethlehem. On that day, elaborate parades honoring the Three Kings are held in the big cities.

POLAND:

With the appearance of the first star on Christmas Eve, the daylong fast of the Polish *Wigilia* is ended and families gather around the table to honor the Holy Child. Before the traditional supper is served, the father of the house breaks the *Oplateki*, or Christmas wafers, which are marked with Nativity scenes and have been blessed by the Church. He then distributes the pieces to all who are present as tokens of friendship and peace.

The meal that follows has twelve courses, one for each of the Apostles. It is always meatless, consisting generally of borsch, fish, cabbage, mushrooms, almonds, and pastries made with poppy seed and honey.

In commemoration of the birds and beasts who gathered at the Manger, children dressed as storks, bears, or characters from the Nativity go from house to house singing carols. They are rewarded with gifts of food. On Christmas Eve, some Poles, Ukrainians, and other Slavic people put their children to sleep on beds of straw or hay in imitation of the newborn Christ.

GREAT BRITAIN:

Christmas comes to Great Britain with the pealing of many bells. Bells ring from the towers of famous abbeys and the belfries of small rural churches. In Dewsbury, Yorkshire, the Devil's Knell or Old Lad's Passing has, for the greater part of seven hundred years, been solemnly tolled for the last hour of Christmas Eve, a warning to the Prince of Evil that he will die when the Prince of Peace is born. Then at midnight, here and throughout England, the bells begin a joyous music that announces the blessed birth. In some areas hand-bell ringers still walk the wintry streets. Carolers gather around communal Christmas trees on the village greens and raise their voices at candlelit church services. In Wales, this communal singing is an important part of everyday life.

Christmas itself is a day of family gaiety....feasting on turkey with roast potatoes, mince pies and plum puddings. At dinner or at tea, tables are decorated with paper hats, whistles and crackers (or snappers) containing riddles, fortunes and little gifts.

****

MONTH: JANUARY
Culture Group: Japanese American
Celebration: New Year Festivities/O-Sho-Gatsu

Many Nisei (second generation native-born Japanese Americans) observe this day much in the traditional style of their parents, retaining to a degree of choice how much of this observance would be Japanese "ways."

Earlier traditions had these features: O-sho-gatsu means "just right" or standard, and represents New Year's hopes for prosperity and happiness for the future. Items of unfinished business require attention at the year's end, and these include payments of all debts. Houses are cleaned, for good fortune is not apt to be found in an unclean home. Foods are prepared or bought from specialty shops prior to this holiday so that the holidays may be enjoyed with more leisure. New household items, new clothes, and trinket-covered rakes to "rake in good fortune and prosperity" during the year are popular purchases at this season.

Kadomatsu, a gate pine decoration not seen at any other season, is placed proudly in either side of the front entrance to the house. It may be merely a branch of pine boughs nailed to the entry. Many homes now display pine wreaths on their doors. When possible, bamboo and a sprig of plum blossom placed in the arrangement signify good luck and congratulations and it now becomes sho-chiku-bai. Usually this is done by those who have learned flower arrangement and a special New Year arrangement is displayed in the home. Pine signifies strength and ruggedness and is a symbol of longevity. Bamboo is straight and unbending, a symbol of uprightness and rapid growth; it leans with the wind, but does not break. The plum tree often braves the season and puts forth sweet-scented blossoms despite the cold and snowy weather. Therefore, this arrangement, when placed in front of the home, or in the home, should bring vigor, long life and strength to all the family members.

515

516

The special dish of the first meal is o-zoni, clear or bean-mash soup, which may contain small amounts of vegetables or bits of fish or chicken, or all of these. This is the national dish of the New Year's festivities partaken by all classes, rich and poor alike. Many other delicacies that are eaten also have symbolic intent: kazu-no-ko, (many children); black beans or mame, ma-me (robust); kachiguri (hulled, baked chestnuts); lotus rhizomes; and, of course, kelp or kombu (happiness).

Friendship is the keynote of the season, and everywhere one may hear the cheery greeting: "Akemashite omedeto gozai masu." The day begins with visits to friends, relatives, and business acquaintances. If a friend is too far away, greetings are sent by mail. Oseibo, or year-end gifts are given by landowners to tenants, shopkeepers to patrons, artisans to apprentices, and by others to those to whom they have any obligation.

Young people find this a time to extend companionship and seek recreation and amusement. Many choose to leave the cities to celebrate part of the New Year season in snowbound mountains, where they go skiing. Traditionally, those attending Japanese language school enjoy playing a unique poem game similar to our "Concentration" game, called ka-ru-ta. The poems used in that game are divided into two sets, each set having one half of the poem. A reader reads the first half and the object is to pick up the corresponding second half from the floor and match the cards, completing the poems as fast as possible. The one matching the most poems and having the most sets is the winner. Tako-age or kite flying and the game of battledore and shuttlecock played by the girls are other traditional games played while adults visit and exchange greetings. Gifts received at Christmas are shared by children and enjoyed at this time, especially games involving skill and action.

Culture Group: Nearly All
Celebration: New Year's Day

The observance of January 1st as the first day of the New Year began back in 46 B.C. when Julius Caesar instituted the Julian Calendar named for him. Regularly since 1904 great crowds of Americans and their guests have thronged New York City's world-renowned Times Square on New Year's Eve to watch an illuminated ball slide down a seventy-foot pole to mark the final moments of the fading year and the arrival of the new one "on the dot." The building supporting the pole was originally the Times Tower Building but is now the Allied Chemical Tower. The dousing of the lighted ball is the signal that the New Year has begun.

Philadelphia celebrates with the renowned Mummer's Parade. Silks, sateens and ostrich feathers in great profusion are the basic components of myriad extravagant costumes in one of the longest parades anywhere. Now the Rose Parade in Pasadena holds the limelight as the greatest event for the first day of the New Year. Then the various football bowl games win the attention of many sports fans all across the nation.

AMERICAN INDIAN:
Preparations prior to this day among the Cherokees involve activities that would culminate with the burning of old clothes and utensils. All houses and cabins are cleaned thoroughly. Many wear new clothes, new ornaments that have been painstakingly made by hand and decorated with elaborate designs. There are feasts, dancing and festive music.

KOREAN:
New Year's is celebrated as in Occidental countries. The first day of the first month of the lunar calendar (Sey Hey) is celebrated at home with the offering of New Year greetings to senior members of the family. Many families also hold a memorial service for the spirits of their ancestors.

ENGLISH:
Bells are rung muffled until twelve o'clock midnight to show grief at the passing of the old year. On the stroke of twelve, the bells are rung, loud and clearly to announce the arrival of the new year, with its happy promises.

On New Year's, tradition used to include asking for any gift desired. This custom was practiced by Queen Elizabeth I of England, who took this opportunity to replenish her wardrobe as well as her jewel box. The first metal pins were made during the reign of Henry VIII and were considered to be an agreeable present for a lady. Thus, expenses for luxuries came to be called "pin money"....a familiar expression to us. Gloves were popular as a gift. A pomander (orange stuffed solidly with cloves) was a popular house present where a party was in progress. It was used to float in a wassail bowl to add new and delicious flavors. (From Ickis, The Book of Festival Holidays.) Another old tradition was cleaning the chimney on New Year's Day to permit luck to descend.

FRENCH:
Early in the morning, tradespeople send errand boys to their customers with "season's compliments," and a gift characteristic of their trade. A fisherman may send oysters, a baker a brioche, a butcher a chicken, a dairyman eggs, for example. In return, it is customary to give wine and money to those who bring the presents. (From The World and Its People.)

PERSIAN:
Gifts of decorated eggs symbolized creation and new life.

ITALIAN:
Early Romans presented branches of trees for good luck in the new year.

RUSSIAN:
Puss-in-Boots, the fox, and other figures of the Russian fairy tale world entertain children during the holiday season. Every year the House of the Moscow Trade Unions entertains Moscow children for several days around New Year's with one of the season's most magnificent spectacles, and each child is given a present at the entrance. The feast is called the New Year's Yolka celebration. (From The World and Its People.)

MEXICAN:
The Mexican year opens with the national New Year's holiday. This holiday is celebrated after the end of Christmas and before January 6, when Mexican children are visited by the Three Magi bearing gifts. Therefore, it is not as important a holiday as either Christmas or Twelfth Night. There are a number of traditional customs, both in the cities and in the rural areas, which are associated with it.

In the towns, the family generally goes for a walk, ending in the plaza where a band concert is performed. After this there is a special dinner consisting of tamales, atole and bunuelos. Later in the night most people go to see displays of fireworks at churches and cathedrals and then attend a midnight Mass. At the stroke of midnight the church bells throughout the country begin to sound, the fireworks are ignited and much merrymaking prevails.

New Year's Day is celebrated most by merchants. On that day, they are expected to give presents--either the goods they sell, a calendar or toys for the children--to those who have patronized their stores throughout the year. Many shops hold raffles, instead. New Year's is an occasion for families to give presents to those who have provided services for them during the year--the postman, the neighborhood policeman, the gardener and the nurse and housekeeper.

In rural areas, fireworks, midnight Mass and a feast of pork and venison mark the passing of the old year. At Mitla there is a special ceremony to welcome the New Year. The Zapotec Indians gather at the Cross of the Suppliants, just outside the ancient city, and one by one they approach the Cross, kiss it, and deposit a small drawing or a miniature model of that which they would like to obtain during the coming year.

****

MONTH: FEBRUARY
Culture Group: Chinese American
Celebration: New Year Festivities

Many Chinese Americans observe January 1 as New Year's Day with activities like those of their neighbors. Traditional Chinese New Year celebration begins on the 24th day of the 12th month, 7 days from New Year's Day; it is with much anticipation and joy that the Chinese New Year preparations begin with homes being cleaned, making or buying new clothes, and placing red paper signs bearing messages expressing prosperity on both sides of the doors. Food, sweets and fruits are purchased as markets and shops are closed for several days during the Chinese New Year.

As this is the most important festival of the Chinese people in China and here in the U. S., Chinatown dresses up for its traditional celebration. Thunderous sounds of many firecrackers start the festive weekend celebration. A continuous program of cultural displays and entertainment includes the Ceremonial Lion Dance, Kung-fu demonstrations, concerts, art shows, baby contest, fashion show, cooking demonstrations, sports events, carnival and the most important event, to which thousands flock, the Golden Dragon Parade. This parade includes colorful floats depicting scenes of Chinese festivals, personalities and officials who greet the onlookers, lovely Cathayan beauties for all to admire, musical units, such as the world-renowned Chinatown Drum and Bugle Corps, clowns to entertain the children and the ceremonial lion to dance and prance as he is teased along the streets, and of course, the exciting 100-foot golden dragon winding along the parade route, marking the finale of this procession.

A traditional reason for the celebration is the belief that at New Year's everyone should discard old and evil ways for those that are new and beneficial. One Chinese saying is, "When the year returns to its beginning, all things are renewed." Another is "The plan for the day should be decided in the early morning and that for the year, in the early spring, which is the New Year."

On New Year's Eve, people enjoy a rich dinner, which every member of the family is expected to attend. After dinner the whole family goes out to visit.

Culture Group: Vietnamese
Celebration: Tet

Glowing lanterns hang in the trees, and the streets are lined with brightly decorated stalls, where New Year presents are purchased for friends and relatives. Armloads of fresh flowers are used to decorate the homes for this festive occasion.

All members of the family dress in their best clothes and go to the temple for prayer on New Year's Day. Friends and relatives visit one another, and children offer good wishes for the coming year to their parents and grandparents. In return, the children receive red envelopes containing money. The New Year is the most important holiday in South Vietnam. The date differs a little from year to year, occuring during late January or early February.

Some Chinese festivals are observed by the Vietnamese and by the people who have migrated to Southeast Asia from China.

****

MONTH: MARCH
Culture Group: Greek
Celebration: Procession of the Swallow

In the village and town on March 1 two children fill a basket with ivy leaves; they pass a rod through the handle, and at the end of the rod they attach the "swallow," a wooden effigy of a bird around whose neck little bells are hung. The two children go from house to house with this basket, singing:

A swallow came to us;
She sat on a bough and sweetly sang,
March, good March,
And ugly February
What if you grow sour?

What if you grow sour?
What if you grow cross?
There will soon be a smell of summer,
And even if you bring snow,
It will soon be Spring.

And you, good wife,
Go down to the cellar;
Bring up some speckled eggs,
Bring a little hen,
Bring a little bun.

Come in, Joy
Come in, Health
For the master, for the mistress,
For the children and the parents
and all the good relatives.

Each housewife takes a few ivy leaves from the basket to place in the nest of her hen, so that the hen may lay more eggs. The woman then gives the children a few eggs and they move on to another house. Ivy is a symbol of evergreen vegetation and it is believed to have the power to transfer health to hens and other animals. (From Ickis, The Book of Festivals and Holidays the World Over.)

Culture Group: Japanese
Celebration: Hina Matsuri (Doll Festival)

As March 3 comes around, there is an air of excitement in most Japanese households. Girls giggle expectantly, urging parents to open certain boxes which have been stored away for a year. Inside the boxes are special dolls called hina, which means "something small and lovely." These dolls are the most important feature of the Hina Matsuri festival. Japanese girls, dressed in their prettiest kimonos, entertain their friends and display the special dolls.

At one time, this was a Shinto spring-welcoming ritual. Its purpose was to cleanse away winter's evil spirits. People rubbed themselves with small paper dolls, in the belief that any evil spirits within their own bodies would leave them and enter the dolls. Then they threw the dolls into a stream, to be purified and carried away. Because peach trees bloomed at the time the ritual was performed, it was sometimes called the Peach Blossom Festival.

Later, clay dolls were used instead of paper dolls. Craftsmen began to model their dolls after ancient royalty. Two tiny figures were dressed like a Japanese emperor and his wife. Others were dressed like court attendants and servants. There were also miniature dogs, palace furniture, and orange trees for a royal garden. These tiny figures became carefully guarded family treasures. Wealthy parents bought a complete set for a daughter as soon as she was born. Poor people saved to buy at least a few dolls for their girl babies.

Typically, as you enter a Japanese home on March 3, a little girl welcomes you. You kneel on a cushion, and she serves you diamond-shaped rice cakes and candies shaped like fruit. Fifteen dolls, along with furniture, trees, and other objects, are displayed on a rack of seven shelves covered with red coth. A branch of flowering peach is placed near the shelves. Girls are told that this is a very lucky day for them, and many of them grow up wanting to be married on March 3.

Culture Group: American Indian
Celebration: Peach Stone Spring Festival

This is the game in which men play against women to see who will have charge of the planting.

The ceremony preceding the game includes supplications to the deities comprising these elements:

Prayers
Hope that the old people will remain with the group longer
Hope that the young will grow strong

Hope they will fulfill the instructions they were given in
the beginning
Hope that all will have the right feelings in our hearts as
we plant and mind our gardens
Hope that the Creator will recognize us and remember us and
continue to feed us

Special thanksgivings are made for the Mother Earth and the Three Sisters--corn, beans, and squash, staples of the Iroquois diet.

Culture Group: Mexican American
Celebration: Alamo Day

While the heritage of the Alamo is usually considered in terms of its meaning to all Americans, it has a special message for Mexican Americans. Seven of the valiant men who gave their lives in the Alamo battle on March 6, 1836, were Mexicans. Hence, Americans of Mexican descent can take pride in the fact that some of their forebears sacrificed their lives for the principle of self-government. The defense of the Alamo represents opposition to the dictatorial tyranny of Santa Ana. Such tyranny later became unbearable to the Mexicans he ruled, and they overthrew him. Thus the battle at the Alamo did not pit Mexicans against Texans, as such, but rather tyranny against freedom.

Culture Group: Iran
Celebration: No-Ruz (New Year's Celebration)

The New Year in Iran begins on March 21, and is celebrated by a festival known as No-Ruz, which lasts for 13 days. Several days before No-Ruz the bazaars are filled with brightly colored sweetmeats and cakes often shaped like crescents or hearts. Pomegranates, age-old symbols of fertility, can be seen everywhere. Food plays a large role in this festival and housewives are very busy collecting items of food to represent the produce of every part of Iran.

It is a New Year's Eve tradition to place an egg on a mirror at the center of the table; the egg symbolizes the sun, and the mirror represents the heavens. It was at one time popularly believed that, at the instant of the transition from the old year to the new, the egg would turn around.

Another traditional activity is the lighting of the lamp at the arrival of the new year, a custom which undoubtedly has its roots in Zoroastrianism or perhaps earlier. The flame of the lamp originally represented Ormazda, the god of light and life, and creator of all good things. (From The World and Its People.)

Celebration: 13th Day of No-Ruz

On the 13th day of No-Ruz, it is traditional for all town dwellers to spend the day in the country, in an echo of ancient springtime rituals. At dusk on that day people eat fresh lettuce leaves and drink fresh milk. Wreaths are made of green branches and leaves.

In many districts, the last Wednesday of No-Ruz is marked by the lighting of bonfires. Leaping through the flames is supposed to bring a person good luck in the coming year. This ritual is similar to that carried out at mid-summer in some parts of Europe.

Culture Group: Egyptian
Celebration: Shem el Nessim (Smell the Breeze)

One of the most popular festivals in Egypt is called Shem el Nessim, which means "Smell the Breeze." An ancient pagan feast to mark the coming of the spring, it has become today a national holiday which unites Copts and Moslems, peasants and townsfolk, in a common joy over the renewal of life. It takes place on March 21.

The people of Cairo look forward to the feast as an opportunity to leave the crowded city and pour into the countryside to visit friends and relatives, or to dress in their best and parade in the parks and gardens or along the banks of the Nile.

> The custom is for the entire family to spend the day out-of-doors enjoying and sniffing the delightful scent of Spring. An important feature of the day is to visit the most beautiful spot possible. Some families make the trip to an oasis in the desert, some go on an excursion boat up the Nile or to a picnic ground, while others go to beautiful beaches. The most important part of the holiday for the child is a large lunch prepared particularly for the noonday meal. In the afternoon, there are games, singing, storytelling and kite flying...The holidays offer a special opportunity for everyone to become more aware of the beauty of Spring. (From Ickis, The Book of Festivals and Holidays the World Over.)

****

MONTH: APRIL
Culture Group: Sri Lanka (Ceylonese)
Celebration: New Year's Day

Buddhists and Hindus unite in celebrating the New Year, which falls at the beginning of April. The assistance of the gods is invoked, and almanacs forecasting good and evil fortune in the coming year are consulted. It is believed that anything undertaken at this time will be successful. Finally, the people gather to feast on curry and rice, the national dish, and wash it down with *rah* and *arak*, drinks made from coconut milk. Ceylonese meals are usually frugal, except on such days. The festival ends with songs and games. (From *The World and Its People*.)

Culture Group: *French*
Celebration: *Carnival*

The importance of *Carnival* derived from the fact that it was the last period of enjoyment before Lent, but today *Carnival* celebrations have become almost completely secularized. Years ago, *Carnival* was a time of widespread masquerading, but the taste for this has declined.

One of the merriest of the French festivals takes place at Nice, on the Riviera. This *Carnival* lasts about two weeks. King Carnival, a huge straw man with a round face, arrives in Nice about two weeks before Lent. Every night after dark he leads a big parade of horsemen, floats, and thousands of clowns and other costumed people.

For about two weeks the people of Nice enjoy the parades and merrymaking. They have a battle in which everyone throws flowers at everyone else. There is a confetti battle during which Nice seems to be caught in a many-colored snowstorm. A big masquerade ball is held on the last night of the *Carnival*. At the end, fireworks are set off, and poor King Carnival is burned.

Culture Group: *Korean*
Celebrations: *Buddha's Birthday*

Buddhists observe a "lantern festival." Solemn rituals are held at Buddhist temples, and the day's festival is climaxed by a lantern parade.

Culture Group: *Japanese American*
Celebrations: *Pilgrimages to Manzanar and Poston and Tule Lake*

Beginning in April and extending into May and often into June, pilgrimages to the relocation/concentration camps of World War II internment of 110,000 Japanese of American ancestry are grave reminders of this many-faceted tragedy in Asian American history. Memorial services are held and the hundreds of former internees who come by bus relive their memories by sharing their experiences with others. Picnic lunches and odoris (folk dancing) culminate the day with a long bus drive home made more bearable with singing and music.

Celebration: Cherry Blossom Festival

This is a double weekend celebration that ends with a grand parade from City Hall to Japan Center. This festival attracts thousands from throughout Northern California. The Kabuki Theater, musicians from Japan, the minyo folk dancers, the Avery Brundage Collection of Asian Art, and other displays and entertainment are featured.

Culture Group: Hispanic American
Celebration: Pan American Day

Twenty-one nations of the Americas form an association called the Organization of American States (OAS). April 14 was designated as an annual day of celebration as a symbol of their membership in one great hemispheric community. When the United States declared its independence from Britain in 1776, the peoples of Latin America also wanted to seek their independence from Spain and Portugal. Several famous men inspired this action. Simon Bolivar, "the Liberator," who is frequently called the "George Washington of South America," was instrumental in liberating five of the present-day republics of South America. Jose de San Martin, the national hero of Argentina; Jose Artigas of Uruguay; and Bernardo O'Higgins of Chile (Spanish, in spite of his Irish name), were other great leaders in the struggle for independence.

The OAS contributes to peace, freedom, and prosperity not only throughout the Western Hemisphere but throughout the world. Therefore, April 14 has been set aside as a special day for all citizens members to strengthen their common desire for lasting cooperation.

Culture Group: Swedish
Celebration: Walpurgis Night

The first of the great Swedish festivals is celebrated from April 30 to May 2. During the night of April 30, "Walpurgis Night," the forces of Life and Spring are said to triumph over Death and Winter. While the festival lasts, bonfires are lit each evening--first on the hilltops and then, in answer, in the valleys. These fires are a signal for the festivities to begin; they continue until dawn.

In Southern Sweden, poetry reading and singing competition take place around bonfires. In the main squares, a great Maypole, the symbol of the festival, is decorated with garlands of fresh flowers. To the music of the Nyckellharpa the people perform old country dances around it.

Culture Group: Samoan
Celebration: Flag Day

Flag Day, April 17, commemorates the raising of the first American flag on that date in 1900. On Flag Day, a Samoan flag flying from the same pole as the American flag waves over a crowd gathered to hear speeches, prayers, the playing of anthems, and a parade. Often the holiday activities include boat races, coconut-husking contests, dancing, fire-making, and a tug-of-war.

****

MONTH: MAY
Culture Group: German
Celebration: Maifest

Maifest in Germany originally was a spring festival to celebrate the coming of spring and the return of the birds. A Maypole was erected on the first of May and a wreath of flowers placed on top, with ribbons hanging from the wreath. The children would dance around the Maypole and weave with the ribbons. In some towns the wreath would contain food such as sausages and wine instead of flowers. Then the young men would climb the Maypole to get the food down.

Since about 1880, Maifest has been changed to Labor Day and is an official holiday, celebrated much like our Labor Day in the U.S.A. In small towns, however the Maifest is still celebrated as it was originally.

Culture Group: Yugoslavian
Celebration: Arrival of Spring

The first important event of the peasant's year is the arrival of spring. Celebrations usually take place during the first days of May.

The peasant is dependent for his well-being on nature. Thus, the arrival of spring, the season of new growth, is immensely important. The Serbian peasants of Yugoslavia have a rain-making ceremony in which the main figure is a small girl known as the dodola. She is dressed entirely in grass and flowers, which cover even her face. Together with a procession of other little girls, she walks through the village, stopping in front of every house and dancing. The other children sing a song (the refrain of which is "ah dodo, ah dodo le") and the housewife pours water over her.

Culture Group: Japanese American
Celebration: Boy's Day - Tango-No-Sekku

On May 5th, all of Japan celebrates this day. Here in America, many homes with strong traditional ties who have in their family possession the artifacts for display purposes celebrate this day in much the same way as they would in Japan.

Tango-No-Sekku is also called the Feast of Flags, or the Iris Fete. Paper or cloth streamers in the shape of carp flying from long bamboo poles are seen in the gardens of many homes. They are made like paper balloons and the mouth of the fish is open. The air fills the fishes' bodies and they float like kites. The wind helps the fish kites to swim like real fish. Carp are fish that are able to swim upstream against strong currents. Usually one fish is flown for each son. If this is the son's first Boy's Day Festival, he recieves presents from family and friends. The largest carp, over fifteen feet long, is reserved for the eldest son. As the boys watch the carp dart and twist in the air, they learn that their parents want them to be strong and brave like the carp and grow up to be courageous men.

The other traditional preparations for the festival takes place in the home. If the family has ancestral armor it is unpacked. If not, small warrior dolls are used instead. These are arranged on shelves, along with other artifacts: miniature helmets, suits of armor, swords, spears, and bows and arrows. All these objects are said to inspire the young boys to be brave, strong, and determined.

Celebration: Children's Day

Today, many Japanese feel their sons should no longer be encouraged to model themselves on samurai warriors and other military heroes. The government has therefore established a new national holiday called Children's Day. It honors boys and girls alike and encourages them to love and respect each other. Its date is the same as that of the former Boy's Festival, May 5.

Many young children are taken to Shinto shrines on this day. Those old enough to walk are led to stand in front of it. Babies are carried there by parents or grandparents. The tall shrine flagpoles are decorated with silk carp, black-speckled ones for boys, reddish-colored ones for girls. A priest waves a wand of white paper streamers over the children and then faces the shrine to ask for their happiness and health. A special meal is then served to all after they return home. Most mothers have prepared the children's favorite sweets. There is a great deal of visiting back and forth among neighbors, relatives, and friends.

Culture Group: Korean
Celebration: Children's Day

The 5th day of the 5th month by the lunar calendar, also known as Tano festival or Children's Day, is a very special day in Korea. Some of the highlights of the day's festival are Korean wrestling contests among young boys and men and swinging contests for young girls.

Culture Group: Mexican American
Celebration: Cinco de Mayo

In much of California, and in the southwestern part of the United States which once belonged to Mexico, Cinco de Mayo, May 5, is a day for honoring the close and friendly relations between the two countries. Many communities hold elaborate ceremonies; there are serious religious services and formal speeches and there are parades, costumed riders on palomino horses, gay music, feasting and dancing. Many communities feature ballet folklorico concerts. The festivities often last all night. It is a happy occasion, when American citizens of Mexican ancestry express pride in their Mexican heritage.

Cinco de Mayo commemorates the victory of the Mexicans over the French in 1862, following the armed intervention of Spain, England and France. The Mexican army, commanded by General Ignacio Zaragoza, routed the French in three bloody attacks at Puebla. The victory was not a decisive one from the military point of view, but it had great psychological and political importance, because it marked the failure of French intervention in the country. Among the national holidays of Mexico, it ranks as one of the most important civil holidays.

Culture Group: Vietnamese
Celebration: Buddha's Birthday

This is a quiet and solemn great holiday like Christmas day in Western countries.

MONTH: JUNE
Culture Group: Chinese American
Celebration: Dragon Boat Festival

In the solar year, this festival takes place in the month of June. In the lunar year this is celebrated on the fifth day of the fifth month. It celebrates the death, more than 2,400 years ago, of Chu Yuan, a well-known statesman, poet, and politician. As a statesman he would not conform to the unscrupulous policies of his rivals. He wanted to preserve the independence of his country, and because of this he saw the need to form alliances with foreign powers. His intentions were misunderstood, he was accused of wrongdoing by the emperor, and he was banished from China. In exile he wrote about his love for his country and about his sorrow at seeing its decadence. After writing the poem "Li Sao," Parting Sorrow, he drowned himself.

But why the boat races? Tradition has it that Chu Yuan's followers revered his memory and they took it upon themselves to beat the waters to scare off any fish which might eat the body of this beloved man. A custom arose of throwing rice into the river to feed Chu Yuan's ghost. A legend says that one day his spirit appeared to some fishermen and told them that a sea monster was eating the rice that was intended for him. The spirit instructed the people to wrap the rice in pieces of silk and tie it with five different colored silk threads. The bundles would be thus protected from the monster.

The rice offerings called "tsung tse" are stuffed with meat, duck egg, peanuts or mung beans. A sweet variety contains lotus seed paste or red bean paste. Through the years the beating of the water is symbolized by the thrashing oars of the Dragon Boats.

Recently, people dressed in their best clothes rent the boats and parade them in processions up and down the nearest lake or river. The tsung tse is eaten or thrown into the river. During the evening following the parade, the boats are adorned with lanterns as they parade for the last time along the river.

The custom has also developed of having races on this day. The dragon boats used for racing are up to one hundred feet long and very narrow, with hardly enough room for two rowers' width. The body of the boat is shaped like a dragon and a high prow shows the beast's fierce mouth and fangs. The boat is colorfully painted, with red being the most prominent color. The rowers are accompanied by men who bang cymbals and gongs.

Culture Group: Korean
Celebration: Memorial Day

On this day the nation pays tribute to the war dead, and memorial services are held at the national cemetery in Seoul and at the United Nations Cemetery in Pusan.

Celebration: Farmer's Day

In Korea, this day is a day of much happiness and relaxation as the farmers in colorful costumes rejoice with age-old farmers' dances and music.

Culture Group: American Indian/Seminole
Celebration: Green Corn Celebration

As the corn ripens in late June, the Seminoles of Florida get ready to celebrate one of their most sacred ceremonies. Families leave for the Everglades where they camp under the trees for seven days. It is a happy time, during which children play with deerskin balls filled with deer hair, men and women dance to the beat of their rattles, and feasting seems continuous. During Fast Day, however, men and boys abstain from any nourishment. The tribe's Medicine Man goes into the swamp to look for the magic Medicine Bundle which was hidden by him the previous year. Magical powers are attributed to the Bundle, for the Seminoles believe that it was handed down to them by the Great Powers that fill the universe. It is their most precious possession. It can keep the tribe together and strong. Its contents are sacred and very few people ever see them. It is said to contain snake fangs, feathers, herbs, and roots. After a long prayer, the Medicine Man checks the Bundle to see that nothing is missing. For the rest of the day both men and women dance religious rituals around the Bundle.

The last dance is performed at midnight and is called the Green Corn Dance. It is a prayer and thanksgiving for the survival of the Seminole tribe. By dawn food is again plentiful; for the first time corn is part of the meal. The meal includes corn biscuits, corn on the cob, and corn gruel to drink. The beginning of a new year is marked by the return of the Bundle to its hiding place, where it will be safe until the tribe returns for it in twelve months. (From Marquevich, Multiethnic Studies in the Elementary School Classroom.)

* * *

MONTH: JULY
Culture Group: Asian American
Celebration: Day of the Lotus Festival

Through the concerted efforts of many organizations of the various Asian American communities, a festival known as the Day of the Lotus was conceived to bring together all Asian-Pacific peoples to share in their heritage and culture. To paraphrase the goal of one of the festival consultants: "The Asian

Americans have been integral participants of life in these United States, but have not achieved the status of being recognized as first class Americans. May this festival of sharing unite the community at large, encourage deeper understanding to the end that Asian-Pacific Americans would become active participants in the decision making processes and in the end, reap the rewards afforded to all Americans." This has been effectively shown with various groups displaying their cultural arts and crafts. All groups have booths featuring foods, distinctive, exotic, tasty and different in form and texture but still basically similar. The highlight of the festivities is always designed to feature two of the cultures for that year, each culture to be prominently shown in all of its aspects, the theme and activity to be featured each day with famous community leaders and media celebrities sharing the spotlight. Continuous entertainment offers the hundreds of people attending dances and music, contemporary as well as the more well-known traditional favorites. This program is sponsored with the cooperation of the Los Angeles County Department of Parks and Recreation with city, county and state dignitaries appearing as honorary festival participants.

Culture Group: Korean
Celebration: Constitution Day

This day commemorates the adoption of the Republic of Korea Constitution in 1948.

Culture Group: Japanese
Celebration: Bon Festival

In most of Japan, and here in the United States, Bon takes place on July 13, 14, and 15. It comes a month later in rural areas, where people still use the lunar calendar. Families clean their homes from top to bottom, to prepare them for their spirit visitors. Family graves are made neat and tidy. At special Bon markets, evergreen branches, flowers, incense, fruits, and vegetables are bought, and often crickets are brought home in tiny cages to make the homes more cheerful.

The streets glow softly from the light of paper lanterns as well as from small fires before the entrances of homes. This is the first night of the Bon festival in Japan, sometimes called the "Feast of the Lanterns." It is a special time of year when Japanese people of the Buddhist faith honor their ancestors. They believe that the spirits of their relatives who have died pay them a visit on these three days and that the lanterns and small fires will light the way.

Usually on the last night of the festival, the young people in the village gather near the temple and dance the Bon-Odori until very late at night. They sing as they dance, clapping their hands and stamping their feet to the music of the samisens and the drums. The Bon festival is not a sad occasion, but a peaceful, joyful one. The families rejoice that their relatives can be with them in spirit on these festival days.

Culture Group: French
Celebration: Bastille Day

Bastille Day is celebrated on July 14. This is a national holiday, the anniversary of the capture of the Bastille prison by the people of Paris in 1789. This was one of the events that marked the beginning of the French Revolution. Parades, dancing in the streets, and colorful displays of fireworks highlight this celebration in Paris and other cities and towns in France. Crowds of excited people line the streets to watch the full-dress military parade through the heart of the city.

* * *

MONTH: AUGUST
Culture Group: Korean
Celebration: Liberation Day

On this day in 1945 Korea was liberated from Japan after 36 years of colonial rule.

Culture Group: Japanese American
Celebration: Nisei Week

Nisei Week opens with the Coronation Ball at a posh hotel where the Nisei Week Festival Queen is judged, picked and crowned. It closes with a grand parade through the streets of Little Tokyo (downtown Japanese town) mounted with floats, bands, dignitaries and hundreds of "ondo" (Japanese folk dance) dancers in beautiful summer kimonos. In between are nearly 50 events which focus attention on the cultural heritage of Los Angeles' Japanese community.

While the traditional events in the festival do not seem to vary much from year to year, there have been changes through the 36 years of the festival's history. Nisei Week began as a grand sales promotion idea for Little Tokyo merchants during the Depression year of 1934. Except for the seven-year hiatus during and immediately after the World War II years, the annual summer festival has continued to grow and prosper.

The first festival had poster and essay contests (the Nisei were still mostly students), special radio programs, judo and kendo tournaments, a fashion show, a talent revue and street dancing. As the Nisei grew, a queen contest was instituted. As the generation married and had children, a baby contest was begun. As the Issei attained senior citizen age, they were honored at an Issei Appreciation Pioneer Luncheon. As television came, the talent revue lost its luster and fell by the wayside; now a songfest and/or cultural music has taken its place. As the Nisei matured and prospered, they outgrew street dances and preferred ever more elaborate dinner-dances for the Coronation Ball, until tickets now cost $50 a couple. Thus the festival has continued to mirror the generation for which it was named.

With the Sansei and the Yonsei now actively participating in this festival, the board in charge voted to drop "Nisei Week" and rename it the Japanese Festival. Whatever name it bears, the festival will continue to be the focal point of Japanese community life--centered as it is in Little Tokyo but drawing from the extended communities throughout Southern California. (Excerpts from Kashu Mainichi)

551

552

TRADITIONAL COSTUMES

GRID REFERENCES

Culture Group: *Asian American and Pacific Island Heritage*
Country: *Japan*

The Japanese *kimono* (kǐ-mō-nō) is widely known and the word has entered the vocabulary of many languages. There are, as might be expected in this complex country, various kinds of *kimono*. *Kimonos* range from the light-blue and white *yukata* (yū-ká-tá) of summer and the bathhouses to formal costumes for such occasions as marriages, funerals, or the theater. In theory, a *kimono* must correspond in color, design, and pattern to the season, the mood, the time or thought of an occasion/festival/holiday. In actual practice, *kimono* styles are as subject to the whims of fashion as is *haute couture* in the West.

In principle, bright colors are reserved for young girls. They will wear the most elaborate pinks, reds, oranges, all printed in bold, beautiful patterns on their long-sleeved *kimonos*. Older women gradually renounce these bright colors in favor of subdued greys, deep olives, and browns. Purple, however, a color the West often associates with old age, is considered a bright color in Japan and is reserved for young girls. (Here, in this country, many older women have adopted the choice of the Occidental woman and wear many subdued shades of purple.)

Men wear only black, dark brown, or deep grey; and this is reflected in the costumes that are worn to commemorate various festivals. Elaborate headgear accented with gold trim is featured. The headgear denotes status, title, and the era of the ruling lord.

To bind the *kimono* at the waist, Japanese wear an *obǐ* (sash or belt). For women, the *obi* is a very elaborate affair. It is wide, stiffly padded, and tied in an enormous bow at the back. Since women do not wear jewelry on kimonos, the *obi* substitutes as embellishment for the kimono. Sometimes the *obi* will be woven in a pattern of dragons' heads or peony flowers or in abstract designs and colors. An actor's wife may, on the occasion of a certain famous classical play, wear an *obi* with her husband's face embroidered on it in a scene from some climactic moment. For a young child, the *obi* may be tied in a butterfly design. It has been stated that the *obi* will reveal the age and status of a woman and whether or not she is married. In some instances, the age can be determined by the color, pattern, design, and the way the *obi* is fashioned. The *obi* is cumbersome and bulky, but despite these discomforts, Japanese women find its support to the back strengthening and its symbol of elegance beyond question. Men's *obi* are thin strips of fine cloth wrapped around the hips and tied in a discreet bow at the back.

Over the kimono is worn a light cloth coat called the *haori* (hȧ-ō-rĭ), the last of the requirements of formal dress. *Haori* for men are also more subdued in color and design than those worn by women.

To a Japanese woman, her hair is her glory; and for festive occasions she will allow her hair to be coifed into intricate loops and folds. This elaborate headdress could be a wig of traditionally set hair weighing a dozen pounds with various hair ornaments inserted for eye appeal. A younger child may wear on her hair a tasseled crown of paper flowers.

Traditionally, the Japanese use footwear of two kinds: *geta* (gĕ-tȧ), or wooden clogs for walking in snow, rain, mud, or on the rough cobbled pavements; and *zori* (zō-rĭ) which are soft straw-woven sandals, springy and bouncy to the step. These are worn in better weather and on smoother pathways.

Culture: *Asian American and Pacific Island Heritage*
Country: *China*

Ancient ceremonial robes are memorable for their splendor. Ceremonial costumes had sun, moon, stars, dragons, and pheasants painted on them. Underneath was embroidered in five colors a vase used for ceremonies in the room of the ancestors, an aquatic herb, fire, white rice, a hatchet, and the letter *fu*. These were symbols of virtue. Ceremonial caps with ribbons and balls of cotton at the sides were worn. Caps of all types, each with a different meaning, were popular in China. Some caps covered the entire forehead and fell over the brow.

It is the Empress Sin-Lin-Chin, wife of the legendary Emperor Huang-ti, who is credited with perfecting a technique of manufacturing and painting silk. Silk clothes were produced and worn at festive occasions in many lovely colors of yellow, turquoise, red, blue, and coral. These were ornamented with feathers, flowers, ears of corn, and paintings. Many costumes were made of ornate brocades embroidered with dragons.

Dragons were the symbol of heaven for the Chinese; they played an important part in the religion and were portrayed wherever possible--on hangings, embroidered on clothes, and in books and pictures. There were dragons of all sorts, some with one head, some with two or more heads or with tongues of fire. There were earth dragons and lake dragons, good dragons and bad, often accompanied by other monsters. The number of claws on the dragon designated the rank of the wearer.

Dragons were usually bearers of happiness and had a festive significance; hence their popularity and the devotion they received from a population who wished for happiness.

The emperor's costume was magnificient. Pearls were used as buttons. There were jewel-encrusted dragon motifs on his silks. The simplest of his necklaces consisted of more than a hundred pearls intermingled with rubies, lapis lazuli, and yellow amber. His sashes were ringed in gold and studded with rubies, sapphires, and pearls. The dragon was also the symbol of the emperor who was called the "true dragon"; the "seat of the dragon" was his throne, and the "clothes of the dragon" were his ceremonial robes.

Culture Group: Asian American and Pacific Island Heritage
Country: Korea

The traditional Korean dress is remarkable for its restraint in the use of color. While the Japanese and Chinese use bright colorful colors in dress, the Koreans prefer white or a few subtle colors.

A discreet mixture of white and gray adorns the man's traditional attire, while a woman uses either all white or two complementary colors. Bright colors are worn by children, and on festive occasions their sleeves are striped with the shades of the rainbow.

The traditional clothing for women consists of bloomer-like trousers (*paji*) worn under a long and loose skirt (*chima*) and a waist-length jacket (*chogori*). The *chogori* is fastened by two long ribbons tied in a bow.

Men, too, occasionally wear the *chogori*. Instead of the *chima*, however, the long and baggy *paji*, tied at the bottom, serves as an outer garment.

An overcoat (*turumagi*) and rubber shoes with pointed and turned-up toes complete the traditional attire for both sexes.

The traditional style for hair does not reflect how hair was at one time considered the most important part of a woman's make-up. Now, nearly all Korean men and women have adopted Western hair styles. In the old days, however, the young, unmarried people wore pigtails which they were not allowed to knot up on their heads until they were married. Of the many early hair styles, the nangja (maiden) style is one of the few preserved today in remote villages. The origin of this style goes back to the 6th century when the ladies of the court knotted their hair into a ball just above the nape of the neck. A pin made of gold, silver, or jade was thrust into the knot as a fastener and a decoration.

Headwear has always been an accessory worn exclusively by men. In ancient times, they wore an elaborate hat called the cholpung (wind-breaker) with bird feathers decorating the front. The kat, another man's hat still worn by old country gentlemen, is made of plaited horsehair. It is black in contrast to the white of the costume.

Culture Group: Asian American and Pacific Island Heritage
Country: Philippine Islands

The traditional form of dress for the Filipina is the sarong, a length of material which is wound around the waist in a special way and which falls to the ankles. Some women wear a form of skirt which consists of a long, straight, seamed tube. Some consider this a less attractive garment as it lacks the elegance afforded by a sarong's natural folds. The women also wear ternos, capacious garments with huge butterfly sleeves usually covered with rich embroidery for festive and special occasions.

Among the wealthier classes, the Spanish influence in large towns brought a taste for rich, embroidered satins which were made into full skirts and worn with the traditional lace blouses. The colonizers also introduced the practical fashion of fans.

Nowadays townspeople have adopted a casual modern style of dress. The men wear colored shirts and slacks with straw sombreros to protect them from the sun. For festive occasions, the men wear barong tagalog, a long, loose shirt of thin material, rich with lace or embroidery.

A great variety of headdresses are worn in the islands and it is possible to tell where a man lives by the kind of hat he is wearing. Hats range from turban-like headcloths or small caps to large, wickerwork hats that offer effective protection from the heat of the sun.

Culture Group: Asian American and Pacific Island Heritage
Country: Vietnam

The traditional dress of both male and female Vietnamese consists of a pair of wide-bottomed trousers and a jacket, usually of the same color. The trousers, worn everywhere with a brightly colored sash, are generally black in the South, brown in the North, and white in the Central regions.

On festival days the male costume is varied by the addition of a long black tunic buttoned down the right side.

City-dwelling Vietnamese women have adapted traditional dress to suit modern fashion. The trousers are often of white satin or silk and are worn with a long tunic. Another style of dress is the Chinese type of dress which has a narrow skirt slit up one side.

Men, especially the young, are dressing more and more in the American manner.

An almost universal item of Vietnamese dress is the typical conical hat which has prevailed over the beret, turban, fez, and all other types of headgear introduced from abroad. The conical hat has a variety of uses; it is both a sunshade and an umbrella and is also found very useful as a shopping basket and handbag.

In country districts the Vietnamese wear very heavy wooden clogs or go barefoot. Sandals are customary for both men and women in the towns, although it is common, even in the larger cities to see the people walk barefoot.

Culture Group: Asian American and Pacific Island Heritage
Country: Burma

Burmese women wear their hair bound into a knot on the top of the head and wrapped round with a piece of gaily colored muslin or silk.

The dress of both men and women consists of a jacket of cotton or woolen cloth according to the season, with a silk or cotton sash in bright colors bound round the waist. Today this traditional costume is often replaced by Western-style clothes.

The custom of piercing the earlobes is common to both sexes. The earrings most commonly seen are cylinders of gold or other metal, about one inch long and a little under half an inch in diameter.

The piercing of the earlobes of a child is considered an important occasion; friends and relatives are invited. Invitations to this ceremony are not written or printed on cards, but are distributed by sending little packets of specially prepared tea, which when mixed with a glutinous substance that does not alter its properties, takes on a solid consistency and is considered an excellent aid to digestion.

Culture Group: Asian American and Pacific Island Heritage
Country: Laos

Western influence is very evident in Laotian dress. For work most Laotians wear odd items of European dress: a pair of khaki shorts worn with a colored shirt is the most popular style of costume among men. Women will often wear a simple wrap-around skirt with a blouse.

For special occasions men wear a sampot, a sarong-like skirt, the ends of which are drawn between the legs to form knee-length trousers, and a white jacket or a loose shirt.

Laotian female dress consists of a skirt wrapped around the waist and reaching just below the knee, and a brightly colored scarf draped around the upper part of the body. The traditional skirt of the Laotian woman is made of silk and has a broad band of silver or gold trimming, in elaborate designs, around the hem.

A great deal of jewelry is worn as it is a symbol of the prestige and wealth of a woman's family.

Long hair drawn into a knot at the nape of the neck was once the universal fashion among Laotian women. In recent times, however this has been replaced by short hair styles. Permanent waving is also an accepted fashion for hair styles.

Culture Group: Asian American and Pacific Island Heritage
Country: Cambodia

The traditional dress of the Cambodians is very similar to that of the Thai and the Laotians. The men wear a cotton garment that is wrapped around the hips with one end passing between the legs and fastening into the belt at the back. Shorts may be substituted, but either garment is generally worn with a short cotton jacket on top.

The women wear a sarong, a single piece of material draped around the waist and falling to mid-calf. A short blouse is worn on top.

As a rule, both men and women go bare-headed, but when the sun is at its fiercest, they may improvise a kind of turban. Some men wear felt hats which quickly become floppy and shapeless by dint of being worn in rain and sunshine.

At festival time especially, the dancers will wear a brocade skirt held in place with a jeweled clasp. Over the short blouses a gold-encrusted scarf is usually draped. A jeweled collar and many bracelets on the arm complete the outfit. An elaborate tower, pointed as high as two feet above the head, jeweled in many tiers, is one kind of headdress. The other is a traditional miter crown, a *mokot*, which is a precious piece of metalwork, finely wrought in gold, the severity of its lines relieved by the rose over the left ear and the floral wreath touching the cheek.

Culture Group: *European/Mediterranean American Heritage*
Country: *Switzerland*

Almost every canton (state) in Switzerland has its traditional clothing, worn only at festivals and other ceremonial occasions.

The women of the canton of *Appenzell* wear an ankle-length skirt and a bodice of rich lace over a finely embroidered blouse. The bodice is fastened with silver and gold chains. Soft linen sleeves are fastened at the wrists with white lace, and the embroidered lining of the frock is also decorated with lace of the same color. The women also wear an organdy shawl with pleats and elaborate embroidery. Headgear is made up of two quite separate pieces of tulle, shaped like fans and divided from each other by a bunch of white flowers. The collars are decorated with many strings of pearls, which, together with the big necklace reaching down to the waist and the embroidered petticoat, give them an air of distinction and elegance.

The festive dress of the shepherds in *Fribourg* is made of thick blue cloth finely speckled with white. They have short jackets with balloon sleeves, wear a straw hat known as a "*capette*," and carry an iron crook or *crotzette*. This costume is particularly common in the Gruyere district where it is worn by all men, not only shepherds.

The main feature of the clothing of other women is the apron petticoat without which no Swiss woman would feel dressed. Bodices, mantles, lace, ribbons, and gold chains all add variety to the imaginative decorations of folk art. Woman's folk costume is nowadays only seen on special holidays in the canton of *Vaud*, and even that is far different from the dress of the past. The modern costumes have been adapted to modern styles--particularly in regard to freedom of movement. Velvet bodices and green and white striped skirts have been replaced by a simple sleeveless frock with an apron. The blouse has short flounced sleeves, the bodice has been replaced by a simple decorated white scarf, and the complicated headgear by a little hat.

In *Fribourg* the women wear shorter skirts with deep pleats which allow the white stockings and black shoes to be seen. They also wear lace coifs, or straw hats, but still keep their aprons, silk shawls, and sashes. On some special occasions, black silk dresses and aprons are worn together with a white shawl with fringed edges. The women of *Neuchatel* wear straw hats, lace caps, embroidered shawls crossed over their bodices, short sleeves and pleated skirts of cretonne or chintz. These costumes have also changed somewhat through the years.

At *Bern*, the men wear velvet costumes with short sleeves and red and silver embroidery, together with a little round leather cap called a *calot*. The women generally wear bright dresses; however, sometimes these are more sombre, as at *Basel*. At *Interlaken*, women's hats have lowered brims, and at *Simmenthal* they wear embroidered shawls.

The old *Bernese* costume consisted of a black velvet bodice fastened by two crossed silver cords and a white shirt with billowing sleeves. The gold chains were worn to give the men an idea of the dowry available. The costume of *Guggisberg* is unusual: the hat is a little flat disc, the pleated bodice is attached to the skirt, the apron has very tiny pleats, and the white stockings go only to the knee where they are held by ribbons.

The costume of *Thurgau* is also a simple one; its most important feature is the hat. Catholic women wear hats covered with gold embroidery and fastened with broad ribbons; Protestant women wear simple coifs with black silk ribbons or ribbons with plain designs on them. The married women of the canton of *Unterwalden* may be distinguished from the unmarried ones by the silver and gold arrows with which they decorate their costumes. Besides a bodice, they also wear big yellow hats and necklaces. The men's costume is rather simple, but blue shirts and richly embroidered waistcoats are worn.

568

567

In Wehnthal (Zurich) the men wear a three-quarter length jacket with large flaps on the pockets. Their broad breeches (schlotter or flotterhosen) are made of rough cloth and sometimes of bleached canvas. They wear red belts, long black neckcloths, red waistcoats, socks made of multicolored yarns, high shoes with buckles (stockli), a three-cornered hat, or a broad hat with a buckle on Sundays. The women wear black or dark velvet bodices attached to their black skirts. Their blouses are white and have short sleeves. The apron is decorated with bright colors. The women of the village of Knonau in the canton of Zurich wear a costume called the burefeufi, the main feature of which is the decoration of colored ribbons on the back in the form of a V. The skirt is dark blue; the wool and cotton bodice is a little lighter; the apron has horizontal red bands; they wear red stockings and a white headcloth, the corners of which hang down in front. The old costume of the Grisons used to be made up of a red coat and jacket with blue breeches for the men and long skirts, a high bodice, red stockings, and a blouse with long sleeves for the women.

The men wear brightly hued uniforms and feathered hats at many festivals. These are reminiscent of the many different colors the Swiss men wore fighting in the service of the foreign kings.

In order to preserve the folk customs and traditions of Switzerland and to insure that this rich legacy is not lost to succeeding generations, the National Federation of Swiss Customs has been established.

Culture Group: European/Mediterranean American Heritage
Country: India

In India people wear a variety of clothes. Most women wear saris. A sari is a piece of cotton or silk cloth. It is wound around the figure in such a way that it makes not only a gracefully draped skirt but also an upper garment. Indian women sometimes wear blouses under their saris. There are many ways of arranging a sari so that it makes a very becoming dress. A woman may also drape her sari over her head. Then it serves as a headdress, too. In northern India, many women wear a long blouse over full trousers.

Many Hindu men wear a piece of white cloth, which is wound around the waist and arranged to look like a pair of baggy trousers. This garment is called a dhoti and is usually made of cotton. Over the dhoti, some Hindu men wear a coat that is buttoned to the neck. Many wear turbans on their heads. Turbans are of great variety, and some are very picturesque and showy.

Parsees still dress as their grandfathers did. They wear coats that reach to their knees, white trousers, and high felt or black oilskin caps.

A person could tell which group an Indian belonged to by the special types of clothing worn by the individual. More and more young men and women of India are wearing European clothes or partly European and partly traditional clothing. Little boys in India usually wear a pair of shorts and a shirt. Girls wear loose blouses and colorful saris or full skirts.

Culture Group: European/Mediterranean American Heritage
Country: Austria

The people of Austria wear traditional clothes and consider them part of their national inheritance to be passed on from one generation to the next.

Every part of Austria, every valley and often every village, has its special clothes by which men and women express solidarity with their homes. The cut of the clothes has remained the same for centuries, with perhaps some variation in color and material.

The villagers have held mostly to their home-spun and woven fabrics, the best-known of which is the Loden, a wonderfully resistant, stiff wool material. Women wear much linen and this, too, is home-woven and very strong.

In Styria, known as the green province, all men wear the Steiergewand. This clothing, once restricted to Styria, has become the national costume of Austria. It is very distinguished, subdued in color, and extremely hard wearing. The jacket made of loden (thick woolen cloth) is gray with green lapels. The shorts are made of stout leather and are sometimes stitched with colored thread. The woolen stockings are green and white or dark blue. There are finely embroidered vests, sometimes made of velvet, with silver buttons. The Austrian embroidered suspenders of wool or velvet are copied everywhere; the leather straps and the belt are richly decorated. The felt hats vary in shape but always are adorned with a feather or tuft of chamois hair. Also, there are typical shepherd cloaks made of fur or plaited straw.

Women throughout the country wear the famous dirndl. The name comes from Lower Austria where a farmer's daughter was called a dirndl, but, with time, the word was applied to the costume that girls wore.

571

572

The bodice made of wool, cotton, velvet, or silk is covered with a shawl fixed with a silver brooch. The white blouse has full sleeves. The ample skirt is of figured, hand-printed cotton with an apron in cotton for week-days and silk for Sundays. Stockings are white and shoes are black, sometimes having buckles.

The headdress varies from one valley to the next, sometimes from one village to the next. In Burgenland, for example, girls wear richly embroidered kerchiefs while in Upper Austria the women are proud of the Linz bonnets.

For religious and other festivals, particular care is taken in dressing young Austrian children in traditional costumes. Embroidery and lace are lavishly used. The little girl wears a dirndl consisting of a white blouse, velvet bodice, full skirt and apron. The little boy's costume is lavishly embroidered on his velvet vest and velvet jacket.

In Upper Austria women wear a headdress made of stiff gold material decorated with pearls. This headdress and the more elaborate traditional costumes are passed from mothers to daughters for many generations and are most carefully preserved.

In Tyrol men wear traditional costumes richly embroidered, with a wide-brimmed soft hat adorned with wild flowers and feathers. It is probable that this costume was worn by their fathers and grandfathers before them when getting married, at funerals, and on other important occasions and festivals.

Culture Group: European/Mediterranean American Heritage
Country: Hungary

Traditional Hungarian costumes vary widely from region to region, but certain overall similarities may be noted. Male costume is in general more splendid than the female. Sheepskin is one of the most common materials, especially in rural areas. Sheepskin jackets and cloaks are richly decorated with colored wools and appliqued leatherwork on the shoulder and back.

Men's trousers vary from the baggy, pleated linen pants worn on festive occasions to tight trousers of heavy material for more practical occasions. On festival days it is the custom for women to wear numerous petticoats and underskirts so that their wide skirts, sometimes embroidered in as many as twenty different shades, stand out in a bell-like shape. Married women wear embroidered scarves over their heads, while girls go bareheaded or wear a light wreath. The usual male headgear is a sheepskin cap or a felt hat.

Herdsmen are seen wearing a white wool cloak, the szur, which is beautifully decorated with appliqued felt and embroidery. The designs are elaborate and vary with each region.

Young girls wear full skirts and embroidered blouses that are the basis of the national costume. Much of the beautiful embroidery used to be done in the spinning and weaving room where unmarried girls gathered to work during the winter under the supervision of married women.

Culture Group: European/Mediterranean American Heritage
Country: Czechoslovakia

Traditional costumes are no longer worn in everyday life in most parts of Czechoslovakia, although they are still to be seen in mountainous regions. However, most of the forms of national dress are preserved by the members of the numerous folk dancing societies and are worn for performances at meetings and festivals.

The costumes of Czechoslovakia vary considerably from district to district. This great diversity is due partly to the ethnic and temperamental differences of the Czechoslovakian people and partly to the varied influences of neighboring peoples, such as the Germans, Poles, Hungarians, and Ukrainians. A few examples may give a general idea of the richness of traditional costume.

The women of southern Bohemia wear pleated skirts bordered with ribbons, white blouses with short puffed sleeves, and short sleeveless jackets. Their aprons are embroidered with bright floral patterns. They wear embroidered handkerchiefs as head coverings. The men wear yellow kidskin trousers reaching to the knee, embroidered white shirts covered by blue waistcoats, short jackets with stiff, embroidered collars, and wide-brimmed hats trimmed with beads and feathers.

Costumes of Plzen province are familiar as being those worn by the actors in Smetana's opera The Bartered Bride. The women wear a great number of petticoats, white blouses with puffed sleeves, wide collars decorated with lace and ribbons, and lace headdresses with bows at the back. The men wear yellow kidskin knickerbockers, black cravats, and wide tailcoats.

In southern and eastern Moravia women wear red stockings, blue skirts edged with red, embroidered blouses and bodices, and red handkerchiefs as headdresses. Men wear high boots, black leather knickerbockers, white shirts, red and blue waistcoats, blue jackets, and wide brimmed hats.

The costume generally taken as the prototype of Slav national dress for women is found in western Slovakia. It consists of a wide, pleated skirt, a tight, embroidered sleeveless jacket worn over a blouse with puffed sleeves and an apron. It is all white with the exception of the apron, which is embroidered with floral patterns. Married women wear a cone-shaped headdress covered with a light, white woolen shawl, while unmarried girls wear a white headdress with gold embroidery.

Culture Group: European/Mediterranean American Heritage
Country: Germany

The most celebrated costume of Germany comes from Upper Bavaria. The woman's costume (dirndl) consists of a pleated cotton skirt with a flowered print and a tight-fitting short-sleeved blouse; the man's costume consists of the famous lederhosen, characteristic leather shorts, with shoulder straps connected on the chest by an embroidered crosspiece. In summer the men wear a shirt of blue or green cloth, and in the winter a jacket of course gray woolen cloth with the lapels ornamented by applique work of green material in the shape of oak leaves. The hat also is green; in the cold season loden capes are added to the attire.

Also deservedly famous is the female costume of the Black Forest. The black background of the broad pleated skirt, velvet blouse, and short jacket is enlivened by the white of the puffed sleeves and the aprons embroidered in bright-colored flowers. The head covering characteristic of the Gutach Valley is called bollenhut. It is of white straw stiffened with gypsum and ornamented with woolen pompoms, red for maidens and black for married women.

Perhaps the most luxurious female costume is that worn in the Lausitz. The bodice is completely covered with embroidered multicolored beads and dangling ornaments in the form of hearts and crosses, while the hat is a kind of fez of black velvet, crowned with a wreath of spangles and gold leaves.

Also very charming and very fitting is the head covering of the women of the Spreewald, consisting of a cap with two sidewise wings embroidered in flowers and bordered with lace all around a fringe, white for the unmarried women and colored ones for the married women.

Culture Group: European/Mediterranean American Heritage
Country: Russia

The U.S.S.R. is made up of nations differing as much in language, history, and civilization as in the United States. As a result, the variety of national costumes is enormous. Modern life has affected traditional dress in different degrees, industrialization being the chief factor of change. The Kazakh shepherd, on becoming a workman, abandoned his long, flowing shirt for overalls; the Tadzhik woman gave up her veil on entering the university.

It is only in remote regions that people still wear national dress. Some people have adopted both ways of dressing. Tatars, for example, dress like Russians in everyday life but wear traditional clothes on festive occasions. Women wear trousers and on holidays add little boots with upturned toes. Silver coins and bangles adorn their black hair.

The Uzbeks, Kazakhs and Turkmen have all retained many elements of their old costumes in their daily life, but strongly mixed with modern dress.

During Khrushchev's regime, there was increased interest in the production of consumer goods, and the people began losing some of that air of shabbiness for which they were known in the Twenties, Thirties, and Forties. Today most of the people go about their business in somewhat drab but functional Western dress.

Nowadays Soviets are able to buy sport shirts very much like our own, so it isn't unusual to see the men walking about in their shirtsleeves, without a tie, and often in sandals. Their appearance is neat, with no Ivy League touches or Madison Avenue refinements. Women wear rather plain dresses of cotton or silk, usually in a printed fabric. The look of the population in general is decidedly proletarian.

The Russians look best in the winter. They are comfortably dressed and well-protected against the rigors of winter. Coats usually have fur collars and are ankle-length--worn with Persian lamb hats. The military look is very popular and particularly dashing. The majority of people wear valenki (felt boots) which are famous for their warmth. Furs play an important role in the clothes of Russians, and much expertise is shown in the treatment of furs and leathers.

Culture Group: *Hispanic American Heritage*
Country: *Venezuela*

Both men's and women's traditional dress varies from region to region, from the hot climate of the plains to the cold air in the Andes. In the Andes region, the universal garment for both men and women is the short *poncho* (*ruana*) worn with black, wide-brimmed felt sombreros. The women decorate these with flowers and ribbons.

Straw hats are becoming more common than before, especially to be worn during the daytime. On the *llanos*, enormous black or Havana hats, called *tejanos* ("from Texas") are worn by the cattle raisers and are their distinctive headgear.

The true male national costume is the *liquiliqui*, a suit of white cloth, consisting of trousers and a large shirt fastened up to the neck with buttons of gold or leather. A similar costume is worn in all the Andes region under the *poncho*. In the hot regions it is the only costume ever worn, even on feast days. Besides the *liquiliqui*, men wear a large sash or belt (*faja*) especially in the countryside, on which they hang a purse and a *machete*, the large knife which a peasant always carries.

The most widespread feminine garment is the *joropera*, a full and brightly colored skirt of cotton or other cloth, worn with the *cota*, a white and richly embroidered blouse. Blouses are very loose, leaving the shoulders exposed, and may be held at the waist by a sash. In the Andes region, women still wear long, wide skirts which are delicately embroidered and even sometimes fringed with gold. An important part of women's dress is earrings (*zarcillos*).

Culture Group: *Hispanic American Heritage*
Country: *Mexico*

In the countryside most men wear simple cotton shirts and trousers of the same color, generally white, though pink, yellow and other bright colors are sometimes seen. Differences occur in the cut of the shirts and trousers from region to region. The men wear broad sashes of wool or cotton wrapped several times around the waist. Their sandals (*huaraches*) resemble those depicted in Aztec codices, on terra-cotta statuettes, and in the bas-reliefs from Mayan buildings at Palenque and Bonampak.

In some villages less traditional garments are worn. The typical male costume in the state of Chiapas consists of short pants, an embroidered shirt, and a *chamarra* which is a short handwoven woolen jacket which is fastened at the waist with a leather belt.

The basic male costume is completed by the *serape* (shawl) and the *sombrero* (hat). The *serape* is a blanket of handwoven wool with an opening for the head. It is worn like a sleeveless cloak. These, too, vary from region to region. One common type of *serape* is the *jorongo* which is of medium size and is folded over the left shoulder. Red woolen *jorongos* are popular in the states of Jalisco, Colima, and Nayarit.

Sombreros are made everywhere. There are many variations in materials, shape, and size of crown and brim. The *sombreros* worn in the state of Morelos have enormous brims. Those from Papantla in the state of Veracruz are distinguished by their very high crowns and narrow brims. The Huichol Indians prefer a flat crown and a normal-sized brim. Theirs are decorated with bright feathers and on feast days are further embellished with orchids. Some are adorned with many-colored strands of wool, silk ribbons, plaited horsehair, worked leather, and pearls. Townsmen usually prefer richly decorated *sombreros* made of felt. Yucatan is famous for its *sombreros* made of plaited palm leaves.

The national women's costume is known as the *china poblana*. The original costume consisted of a full red cotton skirt, a green yoke, a white sleeveless blouse, a dark *rebozo* (shawl) worn over the shoulders and crossed on the breast, a string of pearls with several strands, headgear of colored ribbons, and red or green high-heeled boots.

The sleeveless white cotton blouse, sometimes embroidered with silk and little pearls, is the most common kind, but there are many others, including two which go back to pre-Columbian times. The first of these is the *quezquemetl* made of two pieces of rectangular cloth which fall from the shoulders like a cape. The second blouse of pre-Columbian origin is the sleeveless *huipil* which is wide and capacious; its length varies from region to region. The women of Oaxaca and Yucatan usually wear very long *huipils* of embroidered white cotton. On the Chiapas plateau the women prefer them to be of handwoven wool and to be richly decorated. Chamula women also like them long, but prefer black wool, with beautiful fiery-red decoration. Chinatec women wear very long *huipils* made of red or purple handwoven wool and embroidered in contrasting colors.

The Tehuanas, women of the city of Tehuantepec, wear bright-colored cotton *huipils* which reach to the waist and are embroidered with geometrical or floral designs. On their heads they carry painted gourds full of fruit and flowers.

594

583

Unmarried girls wear their hair long, either unbound or in three braids which hang down in the back. Married women wear their hair up on the head or make a bun of it at the nape of the neck. The jewelry of most Mexican women is very modest, consisting of many strings of colored beads, with the rich affording the more valuable gems. The Mestizas of Yucatan make filigree earrings and beautiful rosaries out of fragments of coral; Tehuanas like golden earrings and long golden necklaces with many coins hanging from them. Unusual silver earrings are worn in many villages near Toluca.

596

585

A SELECTIVE BIBLIOGRAPHY
RELATING TO MULTICULTURAL EDUCATION

Prepared by
Betty G. Wethers
Child Development Division
Los Angeles Unified School District

This selective bibliography, with a few exceptions, is reflective of multicultural literature published for children and teachers since 1970. For more extensive bibliographic data, you may wish to review previously created ethnic lists as prepared by the Library Services Section, Los Angeles Unified School District.

Books are listed within the categories which characterize the total publication. These are arranged in major content areas but may also relate to other categories. Those items marked with an asterisk (*) are intended for teacher background and reference.

SELF-IDENTITY AND AWARENESS OF OTHERS

Adams, Ruth. Fidelia. Lothrop, 1970.
Seven-year-old Fidelia Ortega wants to play the violin more than anything else. Undismayed that her musical family cannot afford another musical instrument, Fidelia makes herself a violin and practices until she can play a tune. Because of Fidelia's skill and determination, the school music teacher arranges for her to have a quarter size violin and lessons. (3-4)

Binzen, William. First Day In School. Doubleday, 1972.
The author of Miguel's Mountain has written a book with large black-and-white photographs showing children adjusting to the first day of kindergarten. The pre-school child can get some idea of what activities of a school day are like. (K)

Bonsall, Crosby (Newell). Date Prisa, Cachazudo (originally Hurry Up Slowpoke). Grosset, 1971.
The adventures of a boy rat as he trails the footsteps of his family on a visit to Grandmother. (2-3)

Caines, Jeannette. Abby. Harper, 1973.
Abby, a pre-schooler, likes looking at her baby book that tells of her adoption. Kevin likes to pretend he is a brother, but Abby is reassured when Kevin wants to take her to show-and-tell at school and brag that "we get to keep her forever." Shaded drawings accent this story of a warm and loving Black family living in a city apartment. (K-2)

Clifton, Lucille. All Us Come Cross the Water. Holt, 1973.
A little Black boy tries to find out where his people are from. Not till he talks to an old man called Tweezer does he get a staisfying answer. (3-4)

Clifton, Lucille. Some of the Days of Everett Anderson. Holt, 1970.
Excellent lilting poetry expressing the thoughts and actions of young six-year-old Everett Anderson, a small lively Black boy. (K-6)

DeGarza, Patricia. Chicanos: The Story of Mexican Americans. Messner, 1973.
In readable style the book describes the history and contributions of Mexican Americans. List of "Some Outstanding Americans of Mexican Ancestry" makes this a valuable addition to the collection. (3-4)

DeLeeuw, Adele. Maria Tallchief, American Ballerina. Garrard, 1971.*
Maria Tallchief, an Osage Indian, came from Oklahoma to Beverly Hills because her mother was convinced that her small daughter had talent and would be a great ballerina some day. Maria Tallchief did indeed become a prima ballerina. (4-5)

Evans, Doris. Mr. Charley's Chopsticks. Coward, 1972.
The Wu family used their chopsticks for eating but also found some very unusual uses for them, too. That was why there were not always enought left for them to eat with. When Mr. Charley was coming to dinner, Mr. Wu made an especially beautiful pair of chopsticks for him, but just before dinner, Wu-Lin discovered one was missing. (2-3)

Friskey, Margaret. Indian Two Feet and the Wolf Cubs. Childrens Press, 1971.
Little Indian Two Feet goes into the woods to watch the animals in the springtime. He really wants to observe wolves. He does find a family and eventually is accepted by them. He brings the cubs back to camp when it appears they have been abandoned. (2-3)

Gault, Clare. The Home Run Kings. Walker, 1974.
The book is divided into two parts--the first, a biography of Babe Ruth, and the second, a biography of Henry Aaron. The reader learns of the similarities and differences between the two men--one who set the record for hitting home runs and the other who finally broke the record. (3-4)

Graciela. Graciela: A Mexican/American Child. Watts, 1972.
Sensitive black-and-white photographs combine with a text based on tape recorded conversations with with Graciela to portray a glimpse into her life. (3-4)

Greenwald, Sheila. The Hot Day. Bobbs, 1972.
Young Sadie discovers how to make it cooler for her family and friends one hot day among the tenements of Manhattan's lower East Side. (1-3)

Hirsh, Marilyn. The Pink Suit. Crown, 1970.
Describes the trials and tribulations of a little boy living on the lower East Side during the 1920's from the time he received a hated pink suit until he was able to dispose of it in a way satisfactory to all conderned. (K-2)

Lexau, Joan. Benjie on His Own. Dial, 1970.
Shows the courage and intelligence of a little boy when his grandmother became ill. (3)

Malone, Mary. Liliuokalani: Queen of Hawaii. Garrard, 1975.
The courage and impact of the dynamic Liliuokalani, the last queen of Hawaii, is reflected in this story of her life and efforts to preserve the old ways of her lovely land. (3-4)

Martin, Patricia. Indians. Parents', 1970.
An overview of Indians in the United States, their history and their life today, both on the reservation and in the big cities. (3-4)

Martin, William. I Am Freedom's Child. Bowmar, 1970.
Good feelings about self and other people are basic to responsible membership in a free society. (3-4)

McInnes, John. How Pedro Got His Name. Garrard, 1974.
Tony wants to buy the puppy he sees at the pet store and earns the money he needs by working for a man who makes shoes. A slight story with a vocabulary aimed at the very beginning reader. (1)

Myers, Walter. Fly, Jimmy, Fly. Putnam, 1974.
A small Black boy yearns to fly like the birds but he cannot, even though he tries. Then he does succeed as he uses his mind and his imagination. (K-3)

Sachs, Marilyn. Marv. Doubleday, 1970.*
The endearing story of Marv Green, creative inventor, tinkerer, and gadgeteer, whom no one really understands. Good family relationships are portrayed in this story of New York in the early 1940's. (5-6)

Stone, Elberta. I'm Glad I'm Me. Putnam, 1971.
A poem is put into a modern setting and made relevant to the inner-city child. It shows that regardless of environment, a child is happiest being himself, among his friends and his family. (K-2)

Stone, Helen. Pablo the Potter. Lantern, 1969.
At a market in Mexico, Pablo earned enough money selling his clay animals to buy his special toy, but he found out there was something more important. (3-4)

Reit, Seymour. Child of the Navajos. Dodd, 1971.
A photographic account with easy-to-read text of the daily life and activities of a small Navajo Indian boy showing both the present-day and ancient cultures of his people. (3-4)

Sullivan, George. Jim Thorpe All-Around Athlete. Garrard, 1971.
Well-written, fast moving biography, told with objectivity, yet with compassion and understanding, of the special problems Jim, the great Indian athlete, had to surmount. ((3-4)

Uchida, Yoshiko. Makoto, the Smallest Boy. T. Crowell, 1970.
The smallest boy in the class is the slowest runner but finds something in which he can excel after meeting Mr. Imai, the best potter in Kyoto. (3-4)

Wilde, Arthur. Apache Boy. Grosset, 1968.*
A true story of a ten year old boy from a large Apache family who is chosen by a movie company to go on location with them and then to Hollywood to complete the picture. (4-5)

FAMILY LIFE IN MANY CULTURES

Benchley, Nathaniel. Small Wolf. Harper, 1972.
In fictionalized form, an easy-to-read story of Small Wolf whose family is forced to move again and again as the white men settled on the land of North America. (2)

Bezdekove, Zdenka. They Call Me Leni. Bobbs, 1973.*
During World War II, many German families adopted Czech orphans who were later repatriated. This is the fictionalized story of one such orphan. (5-6)

Clark, Ann Nolan. This For That. Golden Gate, 1965.
White Shell was the proper Indian name of a little boy who lived in the Papago Desert. His family called him Put-it Pick-It because he had the habit of putting something down as soon as he saw something else of interest to pick up. This story tells how his parents tried to help him. (3-4)

Edwardson, Cordelia. Mirian Lives in a Kibbutz. Lothrop, 1971.*
Personalized fictional account of communal life in an Israeli kibbutz told from the perspective of a five-year-old. In following her experiences, readers learn about agriculture, small industry, recreation, communal life, importance of water, other religions, and the special meaning and observance of the Jewish Sabbath. (4-5)

Farmayan, Jo. The Wonderful Lamp From Isfahan. McGraw, 1974.
The brave, wise, and pateint Prince of Persia had to solve the problem of what to do with the gardener's troublesome goat, beloved by his thirty-two children. When he finds the Wonderful Lamp From Isfahan, the magical genie who lives in the lamp provides a happy solution. (1-3)

Fraser, Kathleen. Adam's World: San Francisco. A. Whitman, 1971.
Excellent book for developing pride in and love of family and people in general. A picture of life and activities of San Francisco as seen through Adam's eyes, bringing out the joys of a closely-knit, warn and loving family. (K-2)

Friskey, Margaret. Indian Two Feet and the Grizzly Bear. Childrens Press, 1974.
A small Indian boy tries to catch a grizzly bear so that he can use its skin for a blanket. The bear outsmarts him, and the boy's mother makes him a blanket. (K-2)

Gerson, Mary-Joan. Omoteji's Baby Brother. Walck, 1974.
Omoteji, a Nigerian boy of the Yoruba tribe, feels neglected after the birth of his baby brother. The conflict is resolved, however, when "Teji" proudly recites his own poem at the infant's naming ceremony. (3-4)

Gidal, Sonia. My Village in Korea. Pantheon, 1968.*
With a Korean boy as guide, the reader observes daily life in a small Korean village thirty miles south of Seoul. (4-6)

Goldman, Louis. A Week in Hagar's World: Israel. Macmillan, 1969.
A picture of life on an Israeli Kibbutz is presented as the reader accompanies first grader, Hagar, through a typical week - a life quite different in many respects from that of most American children. (3-4)

Gray, Genevieve. Send Wendell. McGraw, 1974.
Whenever his mother had an errand for someone to do, the other members of the family were always too busy, so it was always "Send Wendell." When Uncle Robert comes to visit, his concern for his nephew gives Wendell things of his own to do. (3-4)

Gridley, Marion. Pontiac. Putnam, 1970.
The biography of the Indian chief, Pontiac, including his life in Fort Detroit, his friendship with the French, and his difficulties with the English. (3-4)

Hampton, Doris. Just for Manuel. Steck, 1971.
An easy-to-read story about a small boy who tries to find a special place of his own in his small apartment which he shares with many members of his family. After several unsuccessful attempts, he does find one in a rather unusual place. (2)

Hirsh, Marilyn. Ben Goes Into Business. Holiday, 1973.
Ten-year-old Ben persuades his mama to lend him a dime at a time when a dime would buy a whole week's supply of potatoes. He invests the dime in a supply of all-day suckers which he sells, at a profit, to the "rich people" on Coney Island. He is thus able to help earn a living for his newly-arrived, impoverished, Jewish family. (K-2)

Kirkup, James. The Magic Drum. Knopf, 1973.*
Adapted from Japanese Noh drama, the plot involves an elderly couple whose prayers for a child are granted. Tanko, the child, becomes obsessed with a desire for a drum. When rewarded with one, he and his drum are united in a mystical relationship. (4-5)

Lexau, Joan. Me Day. Dial, 1971.
Although it is Rafer's birthday, the day does not start off happily because the T.V. doesn't work and there is no letter from his father who no longer lives with them. Then a telephone call causes a change to occur. Sensitively written story provides insight into life in a disadvantaged neighborhood. (3-4)

Lewis, Thomas. Hill of Fire. Harper, 1971.
The story of Paricutin, the volcano that erupted in Mexico in 1943 as it might have happened to the farmer as he was plowing his field. (2-3)

Lyon, Fred. A Week in Windley's World: Hawaii. T. Crowell, 1970.
A pictorial account with very little text which describes the activities of a typical young boy during one week of his life. (2-3)

Martin, Patricia. Be Brave, Charlie. Putnam, 1972.
A warmly human story of a young Navajo boy who gradually learns to overcome his fear of the boarding school outside his reservation. (3-4)

Martin, Patricia. One Special Dog. Rand, 1968.
When Charlie tames a wild dog and it guards his sister's pet lamb, his sister loses her fear of the pack of dogs. The story depicts the life and surroundings of the Navajo Indians on a reservation today. (3-4)

Martin, Patricia. Pocahontas. Putnam, 1964.
This very simply written biography of Pocahontas tells of her friendship with the Jamestown colonists, her marriage to John Rolfe, and her death while returning to England. (3-4)

Prather, Ray. Anthony and Sabrina. Macmillan, 1973.
Two Black children--a brother and sister--visit their grandmother's farm in Florida. This story relates their common bickering and shared adventures. The pictures are attractive, the text is realistic, demonstrating the united front children maintain against their elders and capturing the wonderfully special relationship existing between older brother and younger sister. (K-2)

Segal, Lore. Tell Me a Mitzi. Farrar, 1970.
Three different family situations in which Mitzi and her brother, Jacob, share their resourcefulness. Logic and fantasy are woven into a storytelling situation which has a strong Jewish, urban 1930's feeling. (K-6)

Todd, Barbara. Juan Patricio. Putnam, 1972.
A warm and realistic story about a small Mexican American boy who wants to help but is too little to do the task properly. He finally does find a job that suits him perfectly. (2-3)

Udry, Janice. Mary Jo's Grandmother. A. Whitman, 1970.
This story tells of Mary Jo's Christmas vacation with her grandmother and how she copes with a blizzard and an accident to her grandmother. (3-4)

WORKING AND PLAYING TOGETHER

Clifton, Lucille. Everett Anderson's Friend. Holt, 1976.
A new family is about to move into the apartment next door. Much to Everett Anderson's disappointment, it turns out to be a family which has all girls, including Marin who is especially good at playing ball. His disappointment turns to joy as he becomes involved with the new family and its different customs and acquires a new friend in Maria. (K-2)

Fife, Dale. Adam's ABC. Coward, 1971.
The everyday activities of Adam and his friends, Arthur and Albert, are described as well as objects commonly found in an urban setting. The author has cleverly but unobtrusively featured objects that are black--a fire escape, a river at night, licorice. (2-3)

Gles, Margaret. Come and Play Hide and Seek. Garrard, 1975.
The reader goes along with Jake and Jerry's little dog as he looks in many places both inside and outside the house for the twins in their game of hide-and-seek. (K-1)

Glovach, Linda. Let's Make a Deal. Prentice, 1975.
Tom and Dewey have a solid inter-racial friendship. When they adopt a stray dog, they make a deal that if they ever part, one of them will keep her. When Tom has to move to New Orleans, the friendship is threatened but sustained. A pleasant, heart warming story with important values. (2-6)

Greene, Roberta. Two and Me Makes Three. Coward, 1970.
Probes the friendship of three boys living in New York City. Good race relations. (3-4)

Hamada, Hirosuke. The Little Mouse Who Tarried. Parents', 1971.
A cumulative-type tale of Grandma Mouse's attempts to get her animal friends to help her to find her granddaughter who has not come home from her trip to the bakery. An English translation of a Japanese story. (K-3)

Heuck, Sigrid. Buffalo Man and Golden Eagle. McCall, 1970.
Colorful collage illustrations, simple in their detail, help to tell this story of two friends whose friendship was nearly ruined by selfishness. When they decide to work together to get the horse they both wanted, their friendship was restored. (K-4)

Hoffman, Phyllis. Steffie and Me. Harper, 1970.
A candid look into the life of a little girl and her friend who is very special because she enjoys the same things she does. The sensitivity and awareness of what is important to the little girl is well described. (Pre-3)

Hopkins, Lee, comp. City Talk. Knopf, 1970.
A collection of cinquain created by children from the various urban communities. Attractive photographs depict the mood of each poem. (3-4)

Keats, Ezra. Louie. Greenwillow, 1975.
One of this author-artist's popular multiethnic neighborhood series. Shy, withdrawn Louis attends a puppet show and becomes infatuated with one puppet, Gussie. The puppet's creators eventually give Gussie to him. (K-3)

Keats, Ezra. Pet Show! Macmillan, 1972.
There is to be a pet show. When Archie's cat cannot be found at the right time, Archie comes up with a most unusual pet to take his cat's place. (K-2)

Kotzwinkle, William. Up the Alley with Jack and Joe. Macmillan, 1974.
A whole Saturday stretches out before three small boys and an old dog as they meander up an alley and out into the surrounding countryside, discovering all kinds of things to do and people to meet. (2-4)

Liang, Yen. Tommy and Dee-Dee. Walck, 1953.
A simple lesson in international understanding. A Negro boy and a Chinese boy find they are alike in many ways. (K-2)

Martin, Patricia. Navajo Pet. Putnam, 1971.
Two small Navajo boys can't seem to get along at all --but their pets, a goat and a horse, are the best of friends. How they are successful in getting the two boys to be friends makes a good lesson. (3-4)

Orbach, Ruth. I'm Dan. Scribner, 1970.
This is a book of excellent color photographs about different boys of various racial groups named "Dan." The repetition of words helps the beginning reader to build his vocabulary and the photographs teach likenesses and differences. (1-2)

Ormsby, Virginia. What's Wrong With Julio? Lippincot, 1965.
Of the five Spanish-speaking children in the class, only Julio looked unhappy and refused to talk or to participate in the school activities. Teresita, Maria, Roberto, and Gonzalito were not only grasping the new language but helping their classmates under the teacher's guidance to learn many spanish words. The children's gradual awareness of Julio's loneliness and their warm responsiveness to his problem are sensitively handled. (3-4)

Prather, Ray. New Neighbors. McGraw, 1975.
Rickey has the traumatic experience of severing ties and friendships and moving into a neighborhood of seemingly unfriendly children. He was creative in the solution to his problem and soon was accepted by his new friends. (K-3)

Prather, Ray. No Trespassing. Macmillan, 1974.
When their ball goes into the yard of an unfriendly neighbor, three young boys show much ingenuity as they eventually retrieve the ball without actually going into the forbidden territory. (2-4)

Rinkoff, Barbara, Rutherford T. Finds 21 B. Putnam, 1970.
Whild looking for his homeroom, a six-year-old boy makes many friends on his first day of school. (3-4)

Thompson, Vivian. Keola's Hawaiian Donkey. Golden Gate Jr. Books, 1966.
The charming story of Keola, a Hawaiian boy, and a stubborn little donkey who both knew the importance of work but also liked to stop to admire the beauty around them. Illustrations catch the whimsy of the story and the character of a Hawaiian island. (3-4)

THE UNIVERSALITY AND DIFFERENCES OF FOODS

Barth, Edna. Turkey, Pilgrims, and Indian Corn. Seabury, 1975.*
Beginning with the history of the landing of the Pilgrims, the author writes an interesting and factual account of the first Thanksgiving and subsequent ones during which the symbols that are now associated with the holiday come into being. (5-6)

Clark, Ann. The Desert People. Viking, 1962.
Describes Papago village, homes, customs, food, and work of men, women, and children and the changes which come with each new moon. (3-4)

Cohen, Barbara. The Carp in the Bathtub. Lothrop, 1972.*
A humorous, nostalgic story which provides a glimpse of Jewish holiday customs in a bygone era. To keep the carp used in gefilte fish fresh, Mama kept it in the bathtub until it was time for it to be cooked for Passover. One year Leah and Harry attempt to rescue "Joe," an unusually playful carp, but fail. (4-5)

Grimm, William. Indian Harvests. McGraw, 1973.*
Describes the major plants which the Indians used and the ways in which they prepared them. Some of the foods derived from the plants are familiar, some are not. Accurate line drawings accompany the text. (5-6)

Hays, Wilma. Foods the Indians Gave Us. Washburn, 1973.*
Gives history of foods such as potatoes, peanuts, beans, tomatoes, and corn, which were not known to Europeans before 1492. The author describes how the seeds were taken from the Indians and introduced into Europe and Africa. Recipes adapted from Indian ways of cooking are included. (7-8)

Lavine, Sigmund. Indian Corn and Other Gifts. Dodd, 1974.*
Myth, legend, superstition, and scientific facts are combined to present a lively account of the contributions of many Indian tribes to foods first produced in the Western Hemisphere and later adopted by people all over the world. Some of these foods include corn, lima beans, peanuts, peppers, potatoes, and pumpkins. (5-6)

Matsutani, Miyoko. The Witch's Magic Cloth. Parents', 1969.
When the witch on the mountain top demanded rice cakes for herself and her new baby, the oldest woman in the village offered to lead the two braggarts who were afraid to go by themselves. When she finally came back she brought a gift she was able to share with all the villagers. (3-4)

Morris, Loverne. The American Indian as Farmers. Melmont, 1963.
Various methods of farming used by certain tribes of American Indians in the past are presented. (3-4)

Politi, Leo. Three Stalks of Corn. Scribner, 1976.
This is about Angelica, a girl from Pico Rivera. From her grandmother, Angelica learns about corn and its traditional importance to the Mexican people in legend, song, art, and in the kitchen. A feeling of love and security radiates from this beautifully illustrated story. Recipes in the back. (3-4)

Preston, Lillian. Ching's Magic Brush. Carolrhoda, 1973.
Ching's ambition was to become as great an artist as Kim Pheng, the master painter who lived in Ching's village, and when he was assigned as a helper to Kim Pheng's cook, he finally discovered the great artist's magic. (3-4)

Towne, Peter. George Washington Carver. T. Crowell, 1975.
Easy vocabulary and expressive illustrations by Eliza Moon combine to provide an interesting biography for young readers of the Black man who through his knowledge of plants and agriculture, was able to revolutionize farming in the South and to realize his dream to help his own people. (3-4)

Weilerstein, Sadie. Ten and a Kid. Jewish Publication, 1973.*
A fine family story depicting the life of an orthodox Jewish family in Lithuania. During the course of the individual activities of this large family the reader learns much about the observance of Jewish holidays and fast days. (5-6)

Yashima, Mitsu. Plenty to Watch. Viking, 1954.
What it is like for a small child to live and play in a Japanese village and the sights he would see--a sweet shop, the dyemaker, rice pounder, bean curd seller, and fertilizer mill. (3-4)

TRADITIONAL FOLK ARTS AND CRAFTS

Baylor, Byrd. Before You Came This Way. Dutton, 1969.
Illustrations, based on prehistoric Indian rock drawings found in the Southwest, and speculative text provide possible interpretations of the lives and purposes of the creators of Indian petroglyphs. (3-4)

Baylor, Byrd. They Put On Masks. Scribner, 1974.*
After a lyrical explanation of why Indians created masks, Baylor vividly describes Eskimo, Northwest Indian, Iroquois, Navajo, Apache, Zuni, Hopi, and Yaqui creations. Colorful illustrations of authentic American Indian masks appear along with tribal legends, songs, and the author's own evocative verse. (5-6)

Baylor, Byrd. When Clay Sings. Scribner, 1972*
The author has recreated the making of pottery by prehistoric Indians in the American Southwest. She suggests that each fragment of clay is a piece of someone's life. The author and the illustrator have taken the designs of ancient potters and have evoked a picture of prehistoric life with a deft touch of poetry and gentle humor. (5-6)

Behrens, June. My Brown Bag Book. Alden, 1974.
Creative and practical uses for paper bags are shown in self-explanatory color photographs, with simple commentary in large type. Multiethnic children are pictured with their creations of art forms, games clothing, puppets, etc. (K-3)

Comins, Jeremy. Latin American Crafts. Lothrop, 1974.*
An interesting method of familiarizing students with designs associated with pre-Columbian art. Each craft is introduced via photographs of original pieces and a brief description. Construction is adapted to materials accessible to children. (5-6)

Glubok, Shirley. The Art of the Old West. Macmillan, 1971.*

This book presents a variety of paintings, sculpture, and photographs which recreate the exciting life of the Old West. Covers the period beginning with Titus R. Peale, one of the earliest artists and concludes with 20th century Georgia O'Keefe. (5-6)

Glubok, Shirley. The Art of the Southwest Indians. Macmillan, 1971.*

Presents photographs of rock pictures, fetishes, baskets, sand paintings, Kachinas, ceremonial robes, jewelry, rugs, and pottery made by the Pueblo, Navajo, Apache and other Indian tribes of the Southwest. These fine examples of Indian arts are taken from the collections of many museums. Explains the ceremonial use of these artifacts and discusses briefly the techniques used by the artists of the past and the present. (5-6)

Glubok, Shirley. The Art of the Spanish in the United States and Puerto Rico. Macmillan, 1972.*

Spain's contributions to the arts of America are depicted in an array of Spanish homes, churches, missions, and forts, as well as furniture, embroidered wall hangings, handwoven blankets, and tinware. (5-6)

Gravelle, Kim. Inuk. Childrens Press, 1975.*

Inuk is unlike most Eskimos--he does not like the ice and snow and cold winds of winter. He unexpectedly finds himself a stowaway in a boat headed for Hawaii and so his dreams of a different life come true. Color stencil illustrations--an Eskimo art form--add interest to the story, and a special section at the end tells children how to make their own illustrations using this unusual and beautiful art style. (4-5)

Hofsinde, Robert. Indian Arts. Morrow, 1971.*

Discusses the origin of Indian arts and their use in the decoration of ceremonial, personal, and household objects. Explains the techniques used by the artists who worked with horn, bone, shells, quills, wood, stone, roots, twigs, grasses, clay, copper, and silver. The concluding chapter deals with Indian arts today. (4-5)

Jones, Edward. Arts and Crafts of the Mexican People. Ritchie, 1971.*

A description of the history, traditions, and practice of Mexican pottery, weaving, metalcrafts, woodworking, leather crafts, glassworks, lacquerwork, fireworks, paperwork, yarnwork, and featherwork. (5-6)

Price, Christine. Made in West Africa. Dutton, 1975.*

The influence of African customs, history, and geography upon art are explained in a clear, concise text and through 160 black and white photographs. (6-7)

Purdy, Susan. Jewish Holidays: Facts, Activities, and Crafts. Lippincott, 1969.*

Emphasizing craft ideas and activities in the observance of sixteen of the most important Jewish holidays, the author also includes the origin and significance of each one. (5-6)

VARIETY OF FOLK MUSIC

Bernstein, Leonard. Leonard Bernstein's Young People's Concerts, Rev. ed. Simon, 1970.*

Leonard Bernstein has been conducting concerts aimed at the interests of young people for some time. In this beautifully illustrated work, he writes about these world-renowned concerts in such a manner that they are as enjoyable as the concerts themselves! (6-7)

Bryan, Ashley, comp. Walk Together Children. Atheneum, 1974.*

A collection of familiar and lesser-known spirituals, including Walk Together Children, Little David Play On Your Harp, I Got Shoes, and others. (5-6)

Cone, Molly. Leonard Bernstein. T. Crowell, 1970.*

A biography of the great American musical conductor which covers his birth in 1918, education, and experiences to the present time. His love of music is evident as he has popularized concerts for young people. (4-5)

Clymer, Theodore, comp. Four Corners of the Sky. Little, 1975.*

An outstanding collection of Indian songs, chants, lullabies, and expressions of hope and despair taken from many tribes, including the source of each saying and a commentary about most of them. (5-6)

Dietz, Betty Warner, ed. Folk Songs of China, Japan, Korea. Day, 1964.*

An attractive collection of twenty-five folk songs popular with the Chinese, Japanese, and Korean people, prepared by two music educators. For each of the songs - largely unknown to Westerners - these are explanatory notes, simple piano accompaniments, and English translations of the lyrics along with phonetic translations and a sampling of the original calligraphy. (5-6)

Jones, Hettie, comp. The Trees Stand Shining: Poetry of the North American Indians. Dial, 1971.*

A beautiful collection of Indian poems from various tribes which are really songs - prayers, short stories, lullabies, and war chants. (4-5)

Korty, Carol. Plays From African Folktales with Ideas for Acting, Dance, Costumes, and Music. Scribner, 1975.*

The author has taken four of her favorite African folktales and produced scripts so that children may perform these plays without paying royalties if no admission is charged. She has included at the end of the book suggestions and ideas about acting, music, dance, and costumes which would enrich their production. (5-6)

Landeck, Beatrice. Echoes of Africa in Folk Songs of the Americas. McKay, 1969.*

Demonstrates how the Black man's music has been a source of strength and how it has influenced, and been influenced by many different cultures. Includes almost a hundred songs scored for voice, piano, guitar, drum, and other instruments. (Tea Ref)

Lewis, Richard. Out of the Earth, I Sing. Norton, 1968.*
This distinguished book is a collection of songs, chants, poems, and prayers from primitive peoples of the world including early American Indians, Eskimo tribes, jungle dwellers, and remote island inhabitants. The poems express the universal hope, love, sadness, and search for strength and beauty of humanity. (6-7)

Mathis, Sharon. Ray Charles. T. Crowell, 1973.
Relates in easy vocabulary the life of Ray Charles, who rose from a barefoot blind boy whom his new classmates tricked into running into a pole, to a rich, succesful, Black singer with throaty voice and perfect pitch. This is a remarkable biography of a man who has been called a "genius" by the music world. (3-4)

McDearmon, Kay. Mahalia, Gospel Singer. Dodd, 1976.
Mahalia was born in the Deep South. Her grandparents were slaves that never left Louisiana. This gospel singer rose to prominence, however, and traveled throughout the world, lifting the hope of millions with her singing. It was her song that preceded Martin Luther King Jr.'s "I Have a Dream" speech. (3-6)

Powers, William. Indian Dancing and Costumes. Putnam, 1966.*
Introduces Indian dancing as a hobby. Presents background material on Indian dancing and information about each dance. Also provides directions and step-by-step photographs for performing the dances. (5-6)

Robinson, Adjai. Kasho and the Thin Flutes. Coward, 1973.
Kasho, a young African boy, intends to help his mother prepare for his father's homecoming. but is invariably distracted by his own flute playing in an attempt to become as talented as his father. (3-4)

Robinson, Adjai. Singing Tales of Africa. Scribner, 1974.*
The author has retold seven of his favorite singing tales, each reflecting the culture, humor, wisdom, and traditions of African life. Verses are included for each tale. (5-6)

Serwadda, W. Songs and Stories from Uganda. T. Crowell, 1974.*
The author, an authority on his subject, enriches the child's understanding of the world around him through clear imagery in story and song as he presents thirteen stories and their accompanying songs. The words for the songs are phonetically spelled, using the Luganda language with English translation. (4-5)

Wayne, Bennett. Three Jazz Greats. Garrard, 1973.*
The lives and careers of W.C. Handy, Louis Armstrong, and Duke Ellington are reviewed along with the development of the jazz music form. The recording industry, record promotion, and other jazz musicians are also discussed. (5-6)

STORIES AND STORYTELLING IN MANY CULTURES

Aardema, Verna. Why Mosquitoes Buzz in People's Ears. Dial, 1975.*
As a result of the lie told by the mosquito to the iguana, a chain of events is started which results in the Mother Owl's not hooting and thus not waking up the sun so the day can begin. (4-5)

Bernstein, Margery. How the Sun Made a Promise and Kept It. Scribner, 1974.
From the lore of the Canadian Indians of Lake Winnipeg, this Bungee Indian tale tells how, in releasing the captive sun in return for a promise, the beaver came to look as he does today. (3-4)

Buck, Pearl. The Chinese Story Teller. Day, 1971.
A loving grandmother spends a relaxed summer day with her two grandchildren. She tells them the old Chinese tale of how cats and dogs came to dislike one another--just as she heard it told by a storyteller in China. (2-6)

Budd, Lillian. Full Moons. Rand, 1971.*
A collection of legends reflecting the importance of the moon in the lives and the way of life of North American Indians. An excellent book sensitively depicting Indian ideology. (5-6)

Clymer, Theodore. The Travels of Atunga. Little, 1973.
A haunting Eskimo story of man's original quest for food and of his relations with the great spirits who control life. Grey, pale blue, and tan watercolors effectively recreate vast stretches of frozen water, snow, and air and give a sense of the eerily powerful spiritual world which is stark reality to the Eskimo. (3-4)

Courlander, Harold. People of the Short Blue Corn: Tales and Legends of the Hopi Indians. Harcourt, 1970.
Collection of 18 Hopi Indian legends with a short history of the Hopis. (5-6)

Dayrell, Elphinstone. Why the Sun and the Moon Live in the Sky. Houghton, 1968.
Old African folk tale about the Sun, the Moon, and the Water and how they came to be where they are. (3-4)

Dolch, Marguerite. Once There Was a Coyote. Garrard, 1975.
This volume of the Dolch reading series contains seven Indian legends about the cunning coyote as he easily outwits humans and animals and supernatural creatures. (3-4)

Dolch, Marguerite. Stories From Africa. Garrard, 1975.
Sixteen short African folktales explore jungles, deserts, forests, sky, Gods, beasts, and heroes. Controlled third grade vocabulary and large type make this easy reading. (3)

Du Bois, William. The Hare and the Tortoise and The Tortoise and the Hare: La Liebre y la Tortuga and La Tortuga y la Liebre. Doubleday, 1972.
An English-Spanish edition of the famous foot race and a turn-about sequel of Lee Po's Oriental version where the Hare is quite uncomfortable the Tortoise quite at home, down deep, under the sea. (5-6)

Durham, Mae. Tobei. Bradbury, 1974.
A retelling of a Japanese folktale in which, due to a series of unexpected events, the unusually large imo (a yam-like root) Tobei finds is the last one he ever digs up. (3-4)

Gross, Michael. The Fable of the Fig Tree. Walck, 1975.*
A centuries-old Hebrew folktale in which a greedy man tries to benefit from the good fortune awarded to his neighbor, and fails. (4-5)

Haley, Gail. A Story, A Story. Atheneum, 1970.*
A retelling of the African folktale of Anansi, the Spider Man, who bought the stories which all belonged to Nyame, the Sky God. The price was high, but Anansi, through his cleverness, was able to fulfill his part of the bargain. (4-5)

Harris, Christie. Once More Upon a Totem. Atheneum, 1973.*
This distinctive collection contains three long epic-like tales that recount the disappearance and return of the Pacific salmon; the activities of an Indian trickster; and life, death, and the spirit world. (4-5)

Hill, Kay. More Glooscap Stories; Legends of the Wabanaki Indians. Dodd, 1970.*
Eighteen tales based on legends of the Wabanaki Indians who lived in the eastern woodlands of North America are included in this attractive book. (5-6)

Kirn, Ann. Never Run Scared. Four Winds, 1974.
When a coconut hits little rabbit on the head, he is sure that the world is ending. He runs and many animals join him, frightened, until stopped by a lion. This is a version of Chicken Little from India. (3-4)

Lyons, Grant. Tales the People Tell in Mexico. Messner, 1972.
Tall tales, humor, stories about ghosts, animals, giants, and fleas, a few riddles and wise sayings are included in this easy-to-read book. (4-5)

McDermott, Beverly. Sedna: An Eskimo Myth. Viking, 1975.
Sedna, a female water spirit, controls the forces of nature. The Inuit Eskimo people were hungry and had neglected to honor their god. The man of magic was asked to speak to Sedna and she tells her story. The magician decides to help the lonely water spirit and get food for his people. (3-4)

McDermott, Gerald. Anansi the Spider. Holt, 1972.
During a long and difficult journey, Anansi needed to call up all six of his sons to help him. Not knowing which one of his sons to reward for his help, Anansi called upon the god Nyame who solved the problem in a most unusual way. (3)

McDermott, Gerald. The Magic Tree: A Tale From the Congo. Holt, 1973.
Retells a Congolese tale in which an ugly and unloved twin discovers a magic tree that gives him everything he wants. But returning home, in a moment of boastfulness, he brings about his own ruin. (3-4)

McDermott, Gerald. The Stone Cutter: A Japanese Folktale. Viking, 1975.
In this old Japanese fable, a man's foolish longing for power becomes a tale of wishes never being satisfied. A stonecutter asks a spirit for great wealth, to be the sun, clouds, and a mountain. (2-3)

Parker, Arthur. Skunny Wundy Seneca Indian Tales. A. Whitman, 1970.
Folk tales of the Seneca Indians, retold by a leading anthropologist of Seneca Indian ancestry. (5-6)

Robertson, Dorothy. Fairy Tales From the Philippines. Dodd, 1971.*
Traditional stories reflecting the history and culture of the Philippines retold by the author after collecting them from young Filipinos as their best-loved stories. Tales deal with the supernatural, talking animals, and monsters. (5-6)

Rockwell, Anne. The Dancing Stars. T. Crowell, 1972.
The moving and poignant Iroquois legend which tells how the moon tricked the seven brothers into dancing forever for her in the sky. (3-4)

Rockwell, Anne. When the Drum Sang. Parents' 1970.
Tselane, a little Bantu girl of southern Africa, sang so sweetly that a wicked zinwi kidnapped her, put her in his drum, and ordered her to sing whenever he beat the drum. (3-4)

Say, Allen. Once Under the Cherry Blossom Tree. Harper, 1974.
This classic Japanese folktale concerns a mean, miserly landlord who swallows a cherry pit and sprouts a tree on top of his head. When he pulls it up, the hole fills with water and then fish remain. While chasing children who are fishing in his cranial cavity, his body does a back flip into the hole and disappears, leaving in its place a lovely pond. (3-4)

Schoolcraft, Henry. The Ring in the Prairie, a Shawnee Legend. Dial, 1970.
A Shawnee Indian legend which related how an Indian Warrior, his wife, and son became the first eagles on the earth. (3-4)

Sejima, Yoshimasa. The Mighty Prince. Crown, 1971.
An adaptation of an old Japanese folktale in which a child shows an emperor the way to peace and love. (3-4)

Shulevitz, Uri. The Magician. Macmillan, 1973.*
Adapted from a story in Yiddish by the classic writer, I. L. Peretz, the tale narrates how Elizah, in the guise of a traveling magician, appears in a village on the eve ov Passover and conjures a feast for a pious but needy couple. (4-5)

Sleator, William. The Angry Moon. Little, 1970.*
In this legend of the Tlingit Indians of Alaska, a small girl angers the Moon when she laughs at him. She is spirited away and held a prisoner. Her friend makes a ladder through the sky with his arrows, and by his wits and the magic of an old grandmother, he manages to free Lapowinsa and get safely home. (4-5)

Thompson, Vivian. Aukele the Fearless. Golden Gate, 1972.
Thought to be one of Hawaii's oldest tales, this story is about Aukele, an epic hero, who slays monsters and battles with the gods. (4-6)

Thompson, Vivian. Hawaiian Myths of Earth, Sea, and Sky. Holiday, 1966.*
Stories told by the Hawaiian people explaining natural phenomena of their island homeland including tales of goddesses imprisoned in a volcano, heroes who tossed the chief of the sharks into the sky, and heroes who broke the mighty surf into tiny waves. (5-6)

Thompson, Vivian. Hawaiian Tales of Heroes and Champions. Holiday, 1971.*
An excellent collection of twelve tales reflecting the strength, wisdom, and heroic deeds in the Hawaiian culture. It is rich in authentic vocabulary and concepts. (5-6)

Titus, Eve. Why the Wind God Wept; an Original Story. Doubleday, 1972.
An original folklore-like tale set in ancient Mexico. Colorful illustrations and poetic language combine to create a hauntingly beautiful tale. (3-4)

Towle, Faith. The Magic Cooking Pot. Houghton, 1975.
When the good man's magical, always-full pot of rice is stolen, the powerful goddess Durga gives him a potful of demons to solve his problem. This is a folktale from India. (3-4)

WORDS AND NUMBERS FROM MANY CULTURES

Adoff, Arnold. Ma n Da La. Harper, 1971.
A curious experiment with sound - seven monosyllables to be exact. Each syllable stands for a word or idea. Ma is mother, Da is father and La is singing. Sunny illustrations of family life - apparently set in Africa - lend a joyous feeling to this unusual book. (1-2)

Amon, Aline. Talking Hands. Doubleday, 1968.*
Due to the fact that Indians of various tribes spoke in a variety of tongues, a sign language was developed. The sign language is presented here. There is a map locating many American Indian tribes and an index including every sign presented. (4)

Bang, Betsy. The Old Woman and the Red Pumpkin. Macmillan, 1975.
On her way to her granddaughter's, a skinny old woman meets a jackal, a tiger, and a bear who want to eat her. She persuades them to wait for her return because then she will be fat. And fat she is, so fat she can't walk. Her daughter hides her in a red pumpkin and starts her rolling towards home. How she outwits the three animals and gets safely home makes a good story. Some Bengalese words are included and translated at the end of the book. (3-4)

Carr, Rachel. The Picture Story of Japan. McKay, 1970.*
An encyclopedic description of Japan, covering many aspects of family life, history, industries, sports, and even the language. (4-5)

Darbois, Dominique. Noriko, Girl of Japan. Follett, 1964.*
Superb photographs accompanied by a brief text portray a Japanese schoolgirl in Kyoto. Pronunciations of common Japanese words are listed in a glossary. (4-5)

Eastman, Philip. ¿Eres Tu Mi Mama? (Are You My Mother?). Beginner Books, 1967.*
Entertaining story of a little bird hunting for his mother. The English appears on the same page as the Spanish. (1-2)

Feelings, Muriel. Jambo Means Hello. Dial, 1974.
Twenty-four words were selected which illustrate each one of the letters of the Swahili alphabet. Each word is respelled phonetically, briefly defined, and illustrated. Scenes depicting arts and crafts, customs, people, food, animals, and recreation reflect a life of happiness and harmony. (1-6)

Feelings, Muriel. Moja Means One. Dial, 1971.
In this Swahili counting book, the illustrator has created a detailed double-paged spread painting for each numeral from one to ten. Illustrations provide the reader with a feeling for the East African countryside and its people. (K-6)

Friskey, Margaret. Welcome to Japan. Childrens Press, 1975.*
The geography, industry, holidays, and social life of Japan are introduced in easy text and colorful photographs. While the information is not detailed, it acts as an interest motivator. Includes a list of things to do in Tokyo and a dictionary of a few words and phrases in Japanese. (4)

Friskey, Margaret. Welcome to Mexico. Childrens Press, 1975.*
Simple text and graphic color photographs supply a minimum of information about the places in Mexico which are most likely to attract tourists. A few words and phrases in Spanish with their English equivalents are listed at the back of the book. (4-5)

Kohn, Bernice. Talking Leaves: The Story of Sequoyah. Prentice, 1969.
A condensed and simplified story of the life and work of the great Cherokee Indian, Sequoyah. Emphasis is placed on his struggle to create an alphabet for his placed. (3-4)

Palmer, Helen. Un Pez Fuera del Agua (A Fish Out of Water). Beginner Books, 1967.
A boy feeds too much fish food to his fish and it grows and grows with all kinds of consequences. English and Spanish text are on the same page. (2-3)

Pine, Tillie. The Mayas Knew. McGraw, 1971.
Covers briefly the accomplishments of the Maya Indians in the following areas: writing system, paper making, number system, rubber making, astronomy, architecture, and musical instruments. (3-4)

Tallon, Robert. ABCDEFGHIJKLMNOPQRSTUVWXYZ in English and Spanish. Lion, 1969.
An English/Spanish alphabet book based on the English alphabet wherein both words begin with the same letter and mean the same thing. (K-1)

Williams, Letty. The Tiger/El Tigre. Prentice, 1970.
A spunky girl, Maria, and her dog, Pancho, outwit a hungry tiger by fixing him hot frijoles. Clever, bilingual, with a picture glossary in the back. (1-2)

Wyndham, Robert. Chinese Mother Goose Rhymes. World, 1968.
A collection of authentic Chinese rhymes, riddles, and games which are centuries old. Mother Goose-type verses read vertically like an Oriental scroll. The Chinese version of the verses is in decorative calligraphy. (3-4)

TRADITIONAL CELEBRATIONS AND COSTUMES

Baker, Betty. Little Runner of the Longhouse. Harper, 1962.
An Iroquois Indian boy wants to take part in the New Year's celebration just as the big boys do. (1-2)

Brock, Virginia. Pinatas. Abingdon, 1966.*
A handicraft book useful for many occasions, giving the history of some Mexican decorations, stories about them, and explicit instructions and diagrams. (5-6)

Buell, Hal. Festivals of Japan. Dodd, 1965.*
An authentic explanation of the religious and national festivals of Japan, giving their background and comparing some with their American counterparts. (5-6)

Clifton, Lucille. Everett Anderson's Christmas Coming. Holt, 1971.
Six-year-old Everett Anderson, a Black boy in apartment #14A, sees the week before Christmas as a time of secret smiles, of snow falling, of parties, and of presents. (2-4)

Elting, Mary. The Hopi Way. Evans, 1969.*
Simply told narrative of a city Indian boy's summer at his father's Hopi village. Rituals, customs and ceremonials are briefly described. (4-5)

Embry, Margaret. Peg-Leg Willy. Holiday, 1966.
The Apodaca children in New Mexico manage to avoid capturing their pet turkey, Peg-Leg Willy, for Thanksgiving dinner by going on a picnic near the river and catching a huge fish instead. (3-4)

Epstein, Sam. A Year of Japanese Festivals. Garrard, 1974.*
Festivals occur throughout the year in Japan. Some honor the gods, are historical in nature, honor groups of people, or celebrate the seasons. The illustrations aid in the reader's understanding of the festival being discussed. (4-5)

Feague, Mildred. Little Indian and the Angel. Childrens Press, 1970.
Charming Christmas story of the little Navajo and his angel as they move through the seasons into Christmas. (3-4)

Kishi, Nami. The Ogre and His Bride. Parents' 1971.
In parts of Japan, during the New Year season, people throw out beans and shout, "Devil stay outside and happiness stay inside." This story tells the origin of this custom. Keiko, wife of an ogre, must go back to the ogre when the burnt beans he plants bear flowers. (3-4)

Kurtis, Arlene. The Jews Helped Build America. Messner, 1970.*
Combining factual information with the hypothetical adventures of a Russian-Jewish immigrant family, the author describes the life, customs, and religious practices of Jews in America from colonial days to the present. Also discussed is the impact of Jewish thoughts and experiences on American society and the distinctive contributions of individual Jews to American science, government, and the arts. (5-6)

Laugesen, Mary. The Christmas Tree. Bobbs, 1970.
Muan had been to the Christmas party given by the American soldiers, and had seen the Christmas tree. Now he wants one, too. But where can he find a Christmas tree in Thailand? As he searches for his tree, and resolves his problem, the reader is given a fine picture of life and customs in Thailand. (K-2)

Littlefield, William. The Whiskers of Ho Ho. Lothrop, 1958.*
An old Chinese man, with his hen and his rabbit, carries beautifully painted eggs to a foreign land where people are celebrating Easter. (1-4)

Marcus, Rebecca. Fiesta Time in Mexico. Garrard, 1974.*
Mexican holidays--a special blend of Christian and Indian customs and patriotic celebrations--are revealed as gala and emotional occasions. The author shows how lively music, fasting and feasting, mourning robes and colorful costumes, and wild extravaganzas play equal parts in the holiday festivities in which children are important participants. (4-5)

More Festivals in Asia. Kodansha, 1975.*
The Asian Cultural Centre for UNESCO is promoting a publication venture to procure materials about Asian countries. Two books, Festivals in Asia and More Festivals in Asia, are a part of that program. Each book contains nine stories about festivals from many countries. The festivals may be religious or in celebration of some season of the year. Since each story is written and illustrated by a different person, there is a wide variety of styles of writing and illustrating. (4-5)

Morrow, Betty. Jewish Holidays. Garrard, 1967.
Different holidays are presented including; Sabbath, Rosh Hashanah, Yom Kippur, Sukkot, Hanukkah, and others. Ancient traditions are discussed as well as today's customs, food, and activities. (3-4)

Politi, Leo. The Nicest Gift. Scribner, 1973.
Carlitos and his parents live in the barrio in East Los Angeles. As Christmas is near, Carlitos, his mother, and dog Blanco go shopping at the busy Mercado. When Blanco disappears, Carlitos is inconsolable. At Mass on Christmas Day, Carlitos receives a gift that almost seems to come from the Nativity. This tender story is not a new theme but it does revive the "Christmas Spirit." (2-4)

Uchida, Yoshiko. The Birthday Visitor. Scribner, 1975.
Emi, a little Japanese American girl, fears that a visitor from Japan will interfere with her birthday celebration. Her fears prove unfounded as the Rev. Okura helps in making her seventh birthday one she would never forget. (K-2)